1 ottobre 1917

SUMMER GOWNS AT BURBERRYS

THE MODELS, whilst illustrating Burberry ideals of simplicity, grace and economical service, are invested with that distinctive originality of design and subtle elegance which true art, refined by Parisian taste, alone can inspire.

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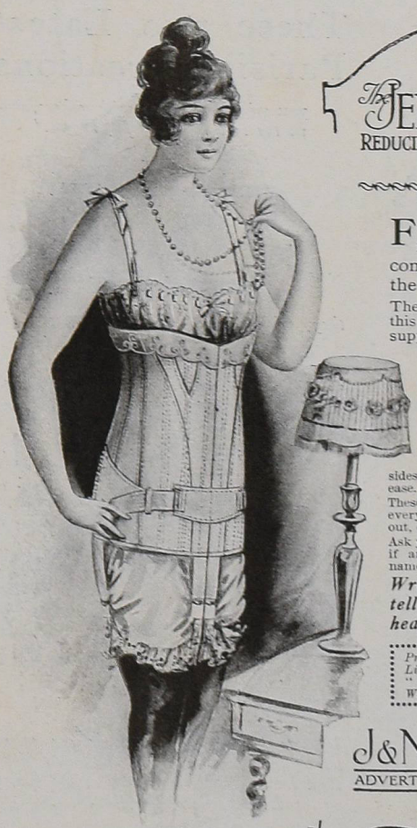

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No. 255.

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SALE

during July

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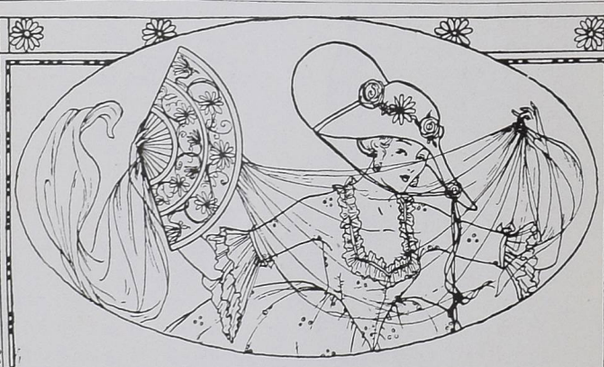

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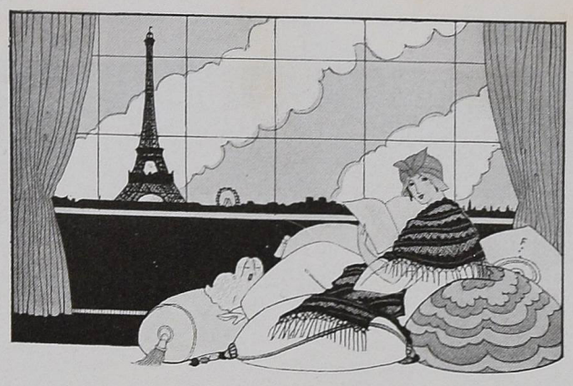

The Next Vogue

THE PARIS OPENINGS NUMBER OF VOGUE

ALL the other issues of Vogue may be good,—and they are, we admit it,—but Vogue outdoes itself on its Paris Openings Number. Give Vogue a chance to talk about Paris, and nothing can flag it. Why, every time a common or backyard street organ plays the "Marsellaise," Vogue has to drop all its work and hang out of the window. Vogue was always like that. You can imagine then, just what it means to Vogue to have its Paris Openings Number. A perfectly wonderful time is certainly had by all.

The Verdict of Paris

This present number is a sort of entrée, very good in itself, you know, but, really, it would be just an aggravation if you weren't sure that a great deal more were coming. But Vogue never was the person to say, "They're wearing them higher in Paris," and then walk off and leave you panting to know just what and where. No, Vogue tells you what you are going to wear, the way it does in this number, and then it goes and gets sketches and photographs that verify everything. And these are all going to be in the Paris Openings Number.

There must be at least one hundred models from the autumn collections of the couturiers, and every single one of them is an authentic and unimpeachable model of the sort of thing that Paris likes best. Callot, Chéruit, Worth, Lanvin,—how you are going to like them all! And it will be such a comfort to know that there will be nothing vague or undecided about any of these; they will be the verdict of Paris, absolutely.

But that's not all. Vogue never does, and never will, confine all of its interest to fashions, not as long as this world is full of all the things it *is* full of. Another thing that Vogue has to tell you about, is an apartment in Paris. And anyone should register interest in that. But this apartment belongs to Mlle. Fernande Cabanel, formerly of Le Théâtre du Vaudeville and Le Théâtre des Capucines. Mlle. Cabanel has gone in for interior decoration, you know, and, since she seems to have done some really delightful things with Greek and Pompeian periods, Vogue is going to show some photographs of the rooms she has designed for herself.

Vogue Patterns

One of the most important things about the next issue is the big pattern section. There's just this to say: there will be twenty pages of them. Twenty,—count them. And anyone who has not yet learned what the Vogue Pattern Service can mean in their lives will have a good opportunity to learn.

Vogue has found out all about an outdoor wedding that was a remarkable success; a wedding which was a charming bit of outdoor decoration. Of course, there are outdoor weddings and outdoor weddings, but this one was held in a sunken garden, and moving-picture men came from miles around, in the hope of getting a glimpse of it. Then there will be other things that there really isn't room to tell you about here. Never mind, two weeks will soon pass.

VOL. 50. No. 6

WHOLE NO. 1079

Cover Design by Alice Little

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Early October 1917

The Contents of this Magazine are copyrighted throughout the World.

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Count Jean de Strelecki

MRS. WILLIAM PAYNE THOMPSON

Mrs. William Payne Thompson, who was Miss Edith Blight before her marriage, has spent the summer at "Blight Cottage," Newport, Rhode Island. Mrs. Thompson appeared as "England" at the recent garden fête given by Mrs. Arthur Curtiss James for the benefit of the Red Cross. She is a well-known member of the artist set of Newport society and contributed two canvases to the recent exhibition of the Newport Art Association. Mrs. Thompson was also one of the group who offered the Greenough Memorial Prize, awarded to Mr. John C. Folinsbee for the most meritorius painting in the exhibition. Among the patrons at this exhibition were Mrs. John R. Drexel, Mrs. Arthur Curtiss James, and Mrs. John Nicholas Brown

PARIS FORECASTS *the* WINTER MODE

The New Autumn Silhouette, Drawn As It Is From Oriental, Russian, Directoire, and Moyen-âge Influences, Is, Very Naturally, Straight and Narrow; but M· Radical Differences of Detail Give Variety to t[h]

JENNY

These are the advance signs of the autumn mode—a long skirt, a long straight tunic,—and if any belt is present, it must be a belt that droops from front to back. The dress is of blue gabardine, trimmed with gray duvetyn bands and a plaid that is effected by soutache

OWING to the unusual conditions caused in the fashion world by the war, there is less variety in the mode than in former seasons. All couturiers agree pretty generally on a straight narrow silhouette; within this straight and narrow line, however, many charming variations of styles and periods occur. The designer draws inspiration from the straight Chinese kimono with its rich embroidery; to one leans to the Directoire mode, but that a is straight; a third turns to the middle age his line, but he, too, comes back with a str garment. Yet this variety in inspiration, th it gives us but one silhouette, gives us i variety in the details of costuming.

This is the season of the year when w ourselves much in the position of littl Horner, dipping our fingers in Fashion's pulling out at random plums in the frocks which are only just a bit in adv the models of the winter collections. The this year are, for the most part, long an We find now and again a high-waisted occasionally a chemise, and here and t frock almost Victorian in line. We find of all, frocks which are somewhat Chine style, straight as to skirts, tunics, and sle We look in vain for styles that are bouffant. is narrow, trim, and rather severe. We di out, from the farthest corners, plums in t shape of tunics and cape-cloaks of rare comei ness. We find fur-trimmed frocks of cachemir d'Inde, of velours de laine, all the new velvety jerseys, and all the varieties of bure. We find amazing plaids and checks in tapestry galoons, in brocade, and in striped jersey. We find velvets of silk and cotton, mousseline de soie embroidered with metal thread, plush, and panne velvet. We see skunk, leopard (Odette is showing a pretty toque and scarf of leopard), rabbit, fox, fisher, squirrel, otter, and much marmot. We are shown girdles of taupe, waistcoats of ermine, and muffs of duvetyn and velvet trimmed with fur of various kinds.

And when we have seen it all, we realize once more that in order to wear the frocks of 1917 we must be very thin. And thin, doubtless, we shall be. War rations are admirably adapted to the present fashions. Our frocks will do no more than drip from our shoulders before many weeks are past. We shall be mere shadows in chic attire—but we shall be smart!

Some of the new skirts measure hardly more than a metre at the hem. One of these is simply a straight piece of tissue folded about the

CHÉRUIT

There are still a few pockets in Paris, and among the best of them are these of gray-beige twill. In spite of the pockets, we'll have to admit that this frock is very straight in line

at the hips. He also shows slashed tunics, three-quarters length coats, and here and there a fur *cache-nez*. Cloth is high in his favour, as is satin. The skirts are ankle length, a few of them have trains, and some have girdles which droop at the back.

Beer shows one-piece frocks under three-quarters length coats; his lines are straight, with the girdle for the most part high across the front, and lower at the back. There are some short sleeves. Beer, like Dœuillet, uses cloth and satin, with the addition of much velvet.

THE LINGERING CHEMISE

Mme. Renée, of Premet's, declares herself in favor of the chemise frock, and we believe her. But as to what will be seen in the Premet collection on the opening day—that will doubtless be another story. We shall see the chemise, doubtless, in disguise—the chemise belted, the chemise under another name. One cannot imagine Mme. Renée altogether abandoning the chemise. But the three frocks sketched on page 41 are distinctly girdled, more or less closely, at the waist. Moreover, the girdles are wide and they are knotted according to Mme. Renée.

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figure with the edges overlapping for several inches in the back; the "play" thus provided supplies the width needed for walking. Another is scantily pleated at intervals from a shallow yoke. Another is adorned with two loose panels which are tucked three times crosswise and fall, one over each hip, almost to the skirt-edge, where they are weighted with fur bands. The skirt of a one-piece frock is attached to the top section at the hip, and the top thus forms a shallow yoke below the narrow belt. The belt is rather closely drawn about the figure, and the resulting silhouette is very smart.

THE TIGHT WAIST-LINE

Here and there, we see a straight leather belt rather tightly adjusted at the normal waist-line. This belt may be an inch or two inches in width and is made of tan or black varnished leather. A frock of Scotch plaid in dark colours is thus belted with black, while a frock of gray duvetyn is oddly belted and bound [illegible] with beige leather.

[illegible] tighten the silhouette at [illegible] certain quarters, [illegible] surely not be [illegible] openings.

Count Jean de Strelecki

MRS. W

Mrs. William Payne's "Blight Cottage," N has given by Mrs. Arth (in artist set of Newp are Association. Mrs. green to Mr. John C. F black; exhibition w green

ODETTE

Once set these French minds to making plaids, and you can never tell how they'll be doing it before they're through. Here, the plaid is made of strips of sealskin (to match the sealskin hat) against a background of golden brown duvetyn

TWO MODELS FROM CALLOT

Cashmere d'Inde is really a new and good kind of jersey. The designer of this dress worn by Mme. Cabanel, embroiders beige cashmere d'Inde with Chinese motifs in brown and beige silk. The girdle, which is sufficiently careless, is of beige silk

[illegible]ver, since we look in vain for a real change [illegible]houette, it is likely that at the openings [illegible]hall see many variations of the accepted [illegible]ght silhouette.

[illegible]udging from the frocks sketched here, the [illegible]w models of the maison Lanvin will suggest, [illegible]onouncedly, the orient. Chinese in character [illegible] the frock of golden tissue sketched at the lower right on page 40, with its straight tunic and wide sleeves. The underskirt, noticeably longer than skirts have been for several seasons, is quite transparent. Mme. Lanvin, each of whose creations is a quaint surprise, has designed especially for Vogue the frock sketched at the lower left on page 40. Of black tulle, effectively banded with vivid blue tulle, is this frock, which is further adorned with white beads, sewed on in rows. The waist-line is a trifle, only a trifle, high, and the accompanying hat is of black velvet with a crown of draped blue tulle. The wide straight sleeves might have come straight from Hongkong—or perhaps it is more fashionable to say Pekin. One guesses, at any rate, that the line at Lanvin's will be straight. At the maison Lanvin, one sees muffs of skunk, oval—often a squatty oval in shape—with the line of the separate pelts distinctly marked.

Some of the new Worth models show the high waist-line. In one model, the skirt of white mousseline falls in soft folds from the high girdle to the ankles. The brief corsage is decorated with an embroidery of pearls and strass, and ropes of pearls are attached to the wrists; the ends of these ropes are attached again to the corsage.

There are two of the newest models sketched on page 35, one from Jenny and one from Worth. The skirts are longer than those of last season and are very straight and narrow. The waist-line on the Worth frocks is where Worth chooses to place it. His frocks are draped to his desire and are girdled according to his fancy. The *tailleur* sketched at the right on that page is a smart combination of gray wool velours, and ermine. Worth chose that the lacing cords should be green in colour, and green they are, with just a touch of silver. Some one fashioned a smart little toque to be worn with this frock, and this taupe bonnet is also to be seen in the sketch. The Jenny frock is described later in this article.

M. Worth, who, in making stately frocks, cannot forget that there are also young and frivolous people in the world, is again making coquettish garments for young girls, and these youthful creations will form a pleasing feature of his collection. For the rest, Worth shows short straight moyen-age frocks girdled about

CHÉRUIT

Nothing could be very much simpler than this dress of white linen with a little white embroidery—and yet, surely, it was a French finger that patted those pompons into place

ODETTE

It is with her usual effrontery that Paris dares to combine the pelt of the leopard with light green-blue velvet. The aigrette is of blue-green plumage

CHÉRUIT

There are still a few pockets in Paris, and among the best of them are these of gray-beige twill. In spite of the pockets, we'll have to admit that this frock is very straight in line

JENNY

This skirt contrived, in spite of Jenny, who designed it, to remain short,—but it is scant, like the other new skirts. The white serge jacket flares a little on the way out from its black satin waistcoat

the hips, tunics of velours de laine over narrow satin underskirts, huge fur collars and a very wide flat girdle placed low on the coat. One of his evening frocks, which is of crow blue velvet, falls straight from shoulder to hem, with the narrow square train that has often been seen in Paris. One odd one-piece chemise has a girdle across the hips and back only.

M. Dœuillet, when asked about the coming fashions, replies enigmatically; and it is from what M. Dœuillet does not say that one is able to form an idea of his collection.

THE POSSIBLE TIGHT BODICE

"Are you making tight bodices, M. Dœuillet?" I asked. "No," said M. Dœuillet, with a shrug which said "Yes." And the chances are that in the Dœuillet collection will be found corsages which will be at least semi-fitting coats with the very hugest of collars, frocks with the slimmest of skirts, sleeves which—but who would dare predict the Dœuillet sleeve?

At present Dœuillet is showing straight, narrow, rather loose, one-piece frocks, of which the straight corsage is often embroidered. The skirt is attached to a yoke at the hips. He also shows slashed tunics, three-quarters length coats, and here and there a fur *cache-nez*. Cloth is high in his favour, as is satin. The skirts are ankle length, a few of them have trains, and some have girdles which droop at the back.

Beer shows one-piece frocks under three-quarters length coats; his lines are straight, with the girdle for the most part high across the front, and lower at the back. There are some short sleeves. Beer, like Dœuillet, uses cloth and satin, with the addition of much velvet.

THE LINGERING CHEMISE

Mme. Renée, of Premet's, declares herself in favor of the chemise frock, and we believe her. But as to what will be seen in the Premet collection on the opening day—that will doubtless be another story. We shall see the chemise, doubtless, in disguise—the chemise belted, the chemise under another name. One cannot imagine Mme. Renée altogether abandoning the chemise. But the three frocks sketched on page 41 are distinctly girdled, more or less closely, at the waist. Moreover, the girdles are wide and they are knotted according to Mme. Renée.

THREE MODELS
FROM WORTH

If a Frenchwoman decides to be Grecian, this is the way she does it: an undergarment of flesh-coloured French muslin and a touch of toga, perhaps of gold and black lamé tissue, the whole filleted with long cords of jet

It's just so many yards of black velvet, so much tinted malines lace, a silver cord girdle, and some red flowers, all with a French accent. But just try doing all this, in French, and you'll find you are tongue-tied

For the comfortable yet well dressed indoor moment which occurs so often, this gown is the only proper setting. The black velvet jacket is laced, buckled, and tasselled with jet, and jet embroiders the long pleated voile de soie skirt

It is a gentle dress, this afternoon frock of black velvet. The black satin girdle and collar are stitched with silver, and the pearl buttons are dotted with black; it is by such clever means that a French designer relieves a sober effect

JENNY

The Parisienne doesn't think it becoming to shiver, so she is fortifying herself for the winter with marron cloth and the most seagoing cuffs and collar of muskrat. Black braid and steel buttons are all in the same low key

(Right) There is nothing that pleases a French designer more than just the right amount of yellow. This frock of marine blue gabardine has inserts of yellow cloth, which are banded with blue, marine, and yellow embroidery

MODELS FROM POIRET

The Russian princess who is the heroine of one out of every ten novels wears clothes like this, for Russian princesses' homes are cold. So are Paris homes; hence, this frock of marron faille. The wadding is blue-stitched—the fur is castor. There is a twisted girdle made of blue velvet

In spite of its peasant-looking apron and separate sleeves, this is no unsophisticated frock; for those sleeves and apron are of light gray jersey, and the rest of the frock is dark gray silk cashmere. The fur is castor, and the gray is touched with gold braid at the collar, belt, and sleeves

Premet has also made some one-piece particoloured frocks with the skirt attached at the hips, and a three-quarters inch girdle at the waist-line. The corsage sections on these frocks are different in colour and material from the skirt. For instance,—to a corsage of vermilion velvet, is attached a skirt of blue serge, girdled across with a belt of velvet and narrow blue serge. There is still much embroidery on skirts and corsages; the line at the neck is sometimes a V, sometimes horizontal. A few of the skirts are short, but they are narrow. Everywhere, much corbeau satin and velvet are used; brick is much seen, too, as are tête de nègre, black, yellow, and vermilion.

THE STRAIGHT AND NARROW SKIRT

Mme. Jenny continues to make the straight frock, which grows narrower day by day. In the model at the left on page 35, the dark blue gabardine is trimmed prettily and modestly with light gray duvetyn, which also lines the falling ends of the girdle. Of black velvet is the one-piece frock sketched at the lower right on page 38. It is trimmed with black satin, which is delicately stitched with silver, and it is buttoned with black-spotted pearl buttons. The maison Jenny, like the maison Dœuillet, has leaned of late so much toward things Chinese that one is inclined to wonder if the leaning tower has not fallen altogether in the direction of the orient. However, the coat of one of the smartest and latest summer models from this house, a white serge tailored frock (on page 37, at the bottom), is close-fitting to the waist and flares widely below; and the skirt is straight, yoked, and pleated. The smart little waistcoat is of black satin, fastening with a single button.

SLEEVES ARE STRAIGHT

The Jenny sleeve has been straight and Chinese in character for months, and there is every indication that this straight variety will be worn through the coming season. Not only the maison Jenny but almost every important house in Paris favours the straight sleeve at the moment. Short or long, the sleeve must be simple and straight in line. Doucet shows loose smock-like coats that are girdled across the front only, and have a broad Watteau-like pleat in back. He favours the short skirt, and on the back of some of the tailored coats are Japanese bows. Like the other houses, the maison Doucet uses much fur.

Callot Sœurs have just made for Mlle. Fernande Cabanel the two frocks sketched on page 36. Of beige chachemire d'Inde is the chemise-like robe at the right with its cord girdle,—

CHANEL

(Left) The cape-coat model which originated last year seems destined to continued favour in this winter of superlatively warm costumes. A sumptuous development of this model is in black velvet, liberally trimmed with the gray rabbit which again finds favour with the Parisienne

LANVIN

It seems to be a prevailing rule in sleeves that, be they long or short, narrow or wide, they maintain a Chinese straightness of line. Jet and white beads form the bands of this frock of black tulle and blue tulle, and the black velvet girdle ends in jet tassels

CHANEL

Among the few fabrics which can even momentarily distract this designer's attention from jersey cloth, is satin, particularly satin in the darker colours, and this afternoon frock of marron satin gains a touch of orientalism from cashmere embroidery in red, black, and beige

LANVIN

The appliqué embroidery so noticeable on autumn hats has extended its sphere of influence. This black design is embroidered with ivory and rose silk to gold tulle sleeves and a tunic of gold tissue lined with red tissue. The petticoat is of rose tulle edged with ivory beads

To be black and white in Paris is still a certain means to the end of being smart. Black Chantilly and white satin are the materials of a model for evening wear, and a band of kolinsky divides the one from the other by a narrow line

rather thick cashmere, falling straight from shoulder to ankle. Chinese embroidery in brown, beige, and gold is lavished upon this garment, which is so simple that it can hardly be called a creation", so lovely that we all desire it. Who but Callot would dare to embroider a simple woollen chemise?

STRAIGHT BUT DIFFERENT

Of somewhat different straightness is the frock of crêpe sketched at the left on page 36, which Callot has made for the same fair lady. It is of black and emerald green crêpe with embroidery perversely executed—black on green, green on black; and where there is no black, a black satin galoon is applied, and the green embroidery is wrought upon that. Callot always "finds a way." The sleeves are Chinese in form.

For Florence Walton, the maison Callot has just completed an exquisite frock of soft black silk, beautifully embroidered with blue silk. This straight simple frock is girdled about the waist with cord, with a sort of Watteau pleat falling straight in the back over the girdle. The skirt is widened on each hip in tonneau fashion, but the silhouette is very flat in front and back, bulging sharply on each hip. However, as the silk is very soft, the tonneau effect is not at all pronounced. The long sleeves are very wide at the top: the arm-hole, if arm-hole it can be called, extends from shoulder-top to girdle; but from elbow to wrist the sleeves are quite close fitting.

POIRET AND THE POCKET

The maison Poiret, which by the way, is open again after being closed so long, is showing a number of smart new models in very modern salons in the Faubourg St. Honoré. When the gentle reader has seen these frocks, which are sketched on page 39, he or she has seen the style of Poiret. Somewhat straight, rather loose, high as to collar, and surely longer as to skirt are these frocks, with modified bishop sleeves and—pockets. Just as we thought that pockets were no longer in fashion, Poiret makes a pocket.

The maison Lelong, where one may always find pretty and wearable frocks, no matter how storm-tossed the seas of fashion are outside, is just now making frocks which are not too

MODELS FROM PREMET

A tendency to tighten the silhouette at the waist-line is to be observed in certain recent models, but it is doubtful whether this will prove more than a minor element at the coming openings. Over dark blue satin is a black tulle overdress lavishly embroidered in gold and silver. A sash of blue moire differs from the generality of sashes by its bow at the side

It would seem a fixed persuasion of this designer that sashes end at the side. The severity of this red satin evening frock is softened by silver-embroidered silver tulle, but nothing interferes with the new and unexpected severity of the sleeves

straight but just straight enough, and simple but not too severely plain. Skirts are pleated to preserve the silhouette, girdles are not too loosely tied, and the waist-line is a bit high occasionally. The Lelong skirts, like many others, are longer than they were last year, and jackets at this house are a trifle longer, also, while for trimming there is embroidery and soft fur, the two favorites of the present mode.

THE FUR WAISTCOAT

At Martial et Armand's we find severe *tailleurs*. A Louis XIV coat, for instance, above a very narrow skirt, has a long waistcoat and a broad collar of fur. It is sketched at the lower right on page 57. A smart black cloth coat is placed above a black and white striped skirt, to which it is related, as it were, by a white fur waistcoat, made more imposing by a fur cravat. Very narrow indeed are the skirts, and the jackets are rather long and semi-fitting.

Frocks at this house, I am told, will not be too close-fitting. The lines are rather straight and loose, with here and there a high waist-line, here and there a chemise frock. Frocks of heavy silk jersey—mere straight slips—will be worn under cloaks of heavy woollen tissue. Almost like elongated blouses are these jersey frocks,

MODELS FROM DŒUILLET

This house gown of changeable crêpe de Chine is beguiled from its extreme simplicity by embroidery in colours to harmonize with the crêpe, and by trimming of tarnished gold

The tradition of tailored severity is discarded by this suit of Bordeaux velours de laine, banded with soutache and trimmed with gray fur—which muffles the wearer to the ears

which are smart and uniquely serviceable. In general, the line at Martial et Armand's continues straight.

The maison Chanel might be called the "Jersey House", for the creations of Mlle. Chanel have long been and long will be in jersey. Of late, a thin firm quality of cotton velvet has been used by Chanel for cloaks and certain frocks; and she has made a great many afternoon and evening gowns of satin in black, blue, marron, and all dark colours, prettily embroidered in some original fashion. Chemise in form are many of the Chanel models, for this style lends itself well to elastic tissues and to soft embroidered stuffs. The cloak, sketched on page 40, with its fur-edged cape, is made of black velvet and gray rabbit, and the satin afternoon gown, with its barbaric embroidery, is of marron satin.

Maupas is making very fetching coats of silk and velvet, long and ample but not extremely so. One of these is sketched in the middle of page 57; it is all of black velvet with collar, cuffs, and border of opossum, and is decorated with the new *broderie mousse*, in different shades of

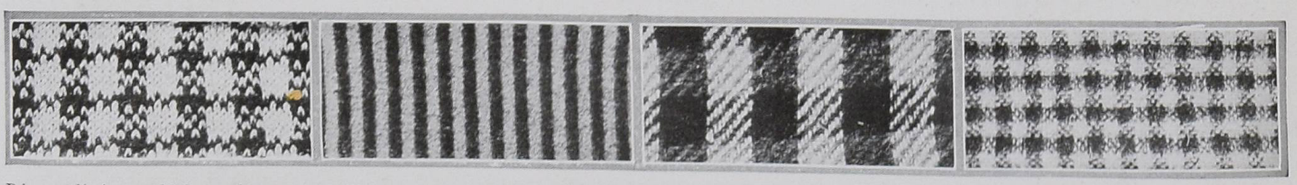
(*Continued on page 98*)

Cerise velours façonne and silver lace have made this the gown it is. The cerise velours falls over a skirt of silver lace, and the girdle is of silver and cerise

Aubusson is a trimming material made in several widths and colours

The contrasting linings of this black satin overdress are of blue, and reveal themselves at the right moment through the long side draperies

FABRICS FROM RODIER



Djersagolf is a thick, rather harsh brocade jersey used for sports. As sketched, it is in black and white plaid

Waistcoats are made of the close woven droguet. It has a soft surface, and the sample is in blue and in red stripes

A coarse, soft cashmere, used by all the great houses, is called diabure. The example above is green, black, and white plaid

This plaid burella is in red, white, and black. It is a somewhat harsh tissue, used for sports suits and trimmings

Purple velvet threaded with gold and silver fashions this high-crowned poke bonnet, which is trimmed with purple grosgrain ribbon embroidered in crystal and gold beads. The ermine cape is finished by a band of tails

This turban by Rose Descat is of pheasant's breast and sand coloured velvet. The stole is of chinchilla

The brim of this black velvet hat turns up at the back and forms a poke in front. The crown is draped; and black grosgrain ribbon, finished with rows of white crystal beads, trims it. The moleskin cape has a deep ermine collar

POSED BY HAZEL DAWN

(Above) The high tam-o'shanter crown of this afternoon hat of brown velvet is made in sections united by brown velvet cords, and around it is a band of beige grosgrain ribbon which forms a bow at the back. On the brim is a band of beige coloured goose feathers with strands of beige ostrich springing from it. With this hat are worn a scarf and muff of silver fox. The scarf is made of the whole animal and is unlined. The muff is small and round

It suggests a helmet—this high close-fitting hat, for which the smart combination of panne velvet and cock's feathers is used. The velvet is black, the feathers are in their natural colours of green and black, and the narrow brim projects slightly at the back and front. The stole is of the much favoured caracul, edged with a fringe of black silk cord

©Photographs by Charlotte Fairchild

THESE HATS ACHIEVE CLIMAXES IN THEIR CROWNS, AND DO WHAT THEY LIKE WITH THEIR BRIMS

HATS FROM GASTON DE CLAIRVILLE

FURS FROM REVILLON

ONE of the shops in town is showing some most unusual hats which, in so far as their crowns are concerned, show the same upward tendency. These hats are distinctly progressive and up to the moment; and how cleverly are their climaxes of height achieved by this designer! The soft materials he uses,—which may be velvet, or velvet and velours, or velvet and metal cloth—are arranged into the most distracting pokes, tams, turbans, and helmet-like effects. His brims may be wide or narrow, drooping or buoyant; but the crowns are invariably high.

Most appropriately, it is the high-stepping goose and the haughty ostrich which play the leading parts in the trimming cast for these hats; but they are ably supported by ribbons embroidered in metal, in wool, and in crystal beads,—for velvet and metal threads go together this year. According to this designer, women will have their goose burned this season; burned to a soft gray or beige. And, in his hands, the ostrich feathers may go either under the brim, or on top of it,—or they may spring into little upstanding sprays all around it. And the often stiff pheasant's breast is so arranged, as in the sketch at the lower left, that it has a sofa crushed effect. Woman's latest crown of glory is her new autumn hat.

Photographs by Charlotte Fairchild

She had been very badly brought up, the young wife of the hero of "The Lassoo," and she was particularly bad when it came to wildly extravagant Lucile gowns. So her husband wrote a play and risked his fortune in order to produce it and pay her dressmaker's bills,—he couldn't have thought of a worse way. Well, it's not so incomprehensible; that old French saying about "Cherchez la femme" should be changed to "Cherchez la robe," for at the bottom of every tragedy there is sure to be a simple honest little dress. This one was of hydrangea blue chiffon banded with hydrangea satin; and the girdle, like so many Lucile girdles, was of many pastel tones,—lavender, pale and deep, and hydrangea blue. Collar, cuffs, and apron were of eyelet embroidery edged with valenciennes lace, and the whole dress was dropped over a lavender satin and valenciennes lace petticoat. The poke bonnet was of lavender straw with a band of blue satin around the crown and a fall of lace draped softly and held by a cluster of flowers in blue, yellow, and mauve

A husband, a divorce suit, several lives, and no end of reputations were risked in order that this little lady might wear these gowns; indeed, the whole plot of "The Lassoo" hangs by one of the dainty ribbons at her waist—and what wonder! This simple frock, for which she risked her husband's love, is of peach coloured chiffon, with collar, cuffs, and vest of cream lace; and inside the peach coloured girdle is that touch of colour (turquoise blue) for which Lucile probably added the last one hundred dollars to the price—though, of course, it might have been for the happy thought of that cluster of lavender and peach coloured silk flowers in the front

IF "THE LASSOO" WERE AS UNIMPEACHABLE AS THE LUCILE GOWNS WORN BY PHOEBE FOSTER, NO ONE COULD SAY A WORD AGAINST IT

Another of the attendants was Mrs. Frederick T. Freylinghuysen. When the wedding party returned to the home of Mrs. William Disston, two tents were in readiness on the lawn,—one for luncheon and one for dancing. The house was decorated with smilax and large baskets of pink Japan lilies

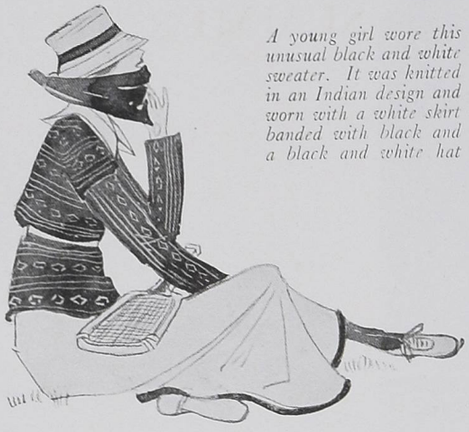
(Below) Mrs. Angier B. Duke and Mrs. Reginald C. Vanderbilt were among the attendants at the wedding of Miss Pauline Disston to Captain John Wanamaker, junior, at Emmanuel Church, Newport. The church was exquisitely decorated; a bank of palms formed the background for massed white roses, lilies-of-the-valley, and hydrangeas. The bridesmaids' gowns of blue organdy over slips of flesh colour were embroidered in shades of rose, and their effect was enhanced by large hats of blue organdy and bouquets of orchids. Mrs. Walter Brooks, junior, of Baltimore, the matron of honour, wore a mauve dress with a mauve hat, and carried flowers in harmonizing tones. *A photograph of the bride appears on page 58*

Miss Elizabeth S. Sands, one of the many bridesmaids at this wedding, is the daughter of Mrs. Frederic P. Sands of Newport, Rhode Island. Among the other attendants were Mrs. Walter Brooks, junior, Mrs. Arturo de Heeren, Miss Marguerite Caperton, and Miss Mary Brown Warburton

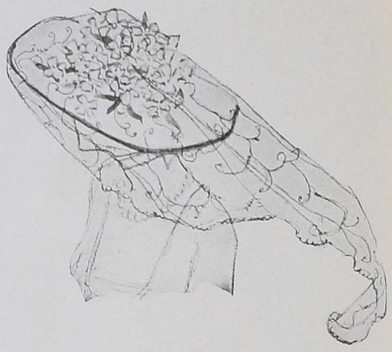
THE ATTENDANTS AT THE WEDDING OF MISS PAULINE DISSTON WORE GOWNS AND HATS OF BLUE ORGANDY

THE ORCHIDS CARRIED WERE IN EXQUISITE HARMONY WITH THE COLOUR SCHEME OF THE COSTUMES

(*Left*) *At Bailey's Beach, Mrs. Perry Belmont wore two of the ubiquitous veils of Newport, a dotted mesh veil over her face, and one of brown chiffon floating nonchalantly from her hat*



A young girl wore this unusual black and white sweater. It was knitted in an Indian design and worn with a white skirt banded with black and a black and white hat



(*Above*) *The flower-crowned hat of Mrs. Hermann Oelrichs was seen at Bailey's Beach under the chaperonage of a large floating veil, traced with a delicate design and lace edged*

(*Above*) *Another smart veil seen at Newport was dark blue dotted mesh, with a wide band of plain blue chiffon at the bottom*

Mrs. Angier B. Duke wore a white checked gingham hat, and over it a green harem veil with a tan zig-zag line in it

(*Left*) *If they are not wearing gingham frocks at Bailey's Beach, it is only because they are wearing batiste ones. The tall person to the right is wearing a very characteristic Newport batiste frock,—it is pale pink, with white dots*

(*Left*) *On the porch at Bailey's, Mrs. Whitman, the wife of the Governor, was seen wearing a suit of white jersey cloth*

(*Right*) *Aside from the utilitarian and all-protecting harem veil, the taupe lace veil is one of the smartest veils of the season. A guest of Mrs. John Drexel wore this one*

(*Right*) *Some smart person—her harem veil prevented one from seeing who she really was—wore a tan and white striped batiste frock that allowed itself black taffeta collar and cuffs. It's a knitting bag she's carrying*

NEWPORT IS ENJOYING A GINGHAM AGE; IT PUTS

ON JUST ONE GINGHAM FROCK AFTER ANOTHER

AND A DIFFERENT VEIL EVERY FEW MINUTES

THEY KEPT *the* SUMMER QUIET *in* NEWPORT

Newport, Under a Cloud of All-Protecting Veils, Went Rather Quietly About Its Business of Summering

At the first performance of "Maytime" given in the Opera House at Newport, appeared a frock of black satin and jet

The smartest thing about the black gown worn by Mrs. Cornelius Tangeman was the neckline, outlined with cerise

NEWPORT life this season is largely a matter of gingham gowns. The smart woman has banished trimmings from her frocks and much of the frivolity from her mode of life. She has gone very quietly about the business of summering. When she drops in of a morning at one of the shops on Bellevue Avenue, it is probably to purchase a new harem veil, that guardian of her summer complexion; or, perhaps, she has come to buy one of the flat necklaces of tiny beads which are made by the wounded soldiers; these beads, in addition to her string of pearls, now invariably encircle her neck. However, it may be just another gingham or batiste gown that she is seeking.

THE GINGHAM AGE

All of these gowns seem to be cut on the same pattern. They differ only in colour. They have straight fairly full skirts with several wide horizontal tucks, simple waists fastening up the front, long sleeves, and sailor collars. Sometimes, by way of variety, the collar is white, but seldom is there so much as a thread of lace on it. Yet these frocks are far from uninteresting. In colouring they are very lovely,—soft beige and yellow and old blue and strawberry are some of the most attractive shades; and the accessories which accompany them are the last word in perfection.

The hat worn with the tub frock is often of the same material as the gown, and is usually trimmed with a band of contrasting colour; in any case, the lines are becoming ones. Its details are not, however, a matter of superlative importance, for the chic, the real chic, of the Newport woman's costume lies in her veil. She is like her sisters of the far east in that she is always veiled; but her manner of being veiled is as varied as her moods. Veils stand out as the one strong fashion note of the season and are of many different kinds. There is, first of all, the harem veil, a veil which really gives protection and which is worn whenever one is actually exposed to the sun. It is not, as a matter of fact, a real harem veil at all, but simply a three-yard width of chiffon folded length-wise and width-wise and then tied up in a business-like knot at the back of the hat. It is usually of a dark tone,—tobacco brown, green, dark blue, or black, for these colours best intercept the rays of the sun, and when a woman pulls this veil up over her nose not her dearest enemy would know her.

Mrs. Ogden Mills affects simple frocks and broad flat hats like this one of blue organdy

THE NONCHALANCE OF VEILS

A veil of this kind gives, somehow, a pleasant nonchalant note to the costume, and when it is not actually in use, and allowed to drop in folds around the neck, it is frequently very becoming. The harem veil is not, as a rule, worn with a gingham dress, except on the beach or when a woman happens to be going about in an open car, which is very seldom. Limousines are used almost entirely. The Newport woman avoids tan as she avoids the plague, and the throats and arms which one sees of an evening are of alabaster whiteness.

The simplest frocks appear at La Reserve; this one of white chiffon, worn by Miss Maud Kahn, is characteristic in spirit

The remodelled Berger's pavilion at Newport has been given the name of "La Reserve." Now and then an entertainment is given here to benefit the Red Cross

Over a gown of midnight blue chiffon, Mrs. Jerome Bonaparte wore a coat of vivid green, and her hat was midnight blue

Of the veils worn with a morning or afternoon frock, the most becoming are those with an embroidered tracery; the smartest are the dotted veils. Mrs. Burke Roche wears, with a delicate pink hat, a pale mauve veil with small self-coloured chenille dots scattered through it, which gives the most exquisite nuances to her skin, to her silvery hair, and the soft tones of her hat. Mrs. Perry Belmont arranges her dotted veil after the fashion adopted by a number of smart women. It is drawn close over her face and at the bottom held firmly by a band of black velvet with an intricate slide of diamonds and platinum at the front. She is shown, as she appeared at Bailey's Beach, in the sketch at the upper left on the opposite page. The second veil, which Mrs. Belmont wears here, is of dark brown chiffon, and this is used as protection when on the beach. As a still further shield against the rays of the sun, Mrs. Belmont carried, on that same day, a parasol of softest chiffon velvet lined with flesh coloured pink chiffon. This parasol had a crooked handle of amber.

At Bailey's, too, was sketched the veil which floated with smart nonchalance from Mrs. Hermann Oelrichs' flower-crowned hat, which is sketched at the upper right on the opposite page. About her neck Mrs. Oelrichs wore a band of pale pinkish mauve ribbon. Mrs. Angier B. Duke, who is one of the most active members of the summer colony, had the green harem veil with tan zig-zag lines in it sketched in the middle, and to the right, on the opposite page. This veil was tied securely to the back of her blue and white checked gingham hat. A smart woman who was lunching at Hill Top Inn sponsored the veil shown in the sketch in the middle, and to the left, on the opposite page. This was dark blue dotted mesh with a wide border of plain blue chiffon at the bottom where it was drawn in like a harem veil. At the Naval Training Station, when the Young Men's Christian Association "Hut," which was presented by Mrs. John Drexel, was dedicated, one of the onlookers wore the taupe lace veil in the sketch in the middle at the bottom of the opposite page; and this is one of the smartest veils of the season. The other veils shown on this page are all of the harem type—and strictly utilitarian, for they have but one purpose in life—to keep the skin white for the evening.

One of the magnificent pearl necklaces one sees at Newport in the daytime is worn by Mrs. John Drexel

A lovely combination seen at Newport was that of ivory white velvet, white hair, and pearls

Mrs. Cyril Hatch attended the first night of "Maytime" in a gown of geranium red and gold

Yes, it is a bathing-suit; and when you see the alabaster white arms and throats that appear at Newport in the evening, you know its "raison d'être"

Mrs. Alexander Dallas Bache Pratt's scarlet cape emphasized the black of her suit; her mouche was a charming inconsistency

PEARLS AND MUSLIN

Mrs. Drexel, herself, is sketched in the upper middle on this page. Her lace gown was accompanied by a hat of pale blue satin encircled with pink roses, and about her throat was twisted strand after strand of pearls which ended in two great pear-shaped drops at the front. One sees many magnificent pearl necklaces here in the daytime. A string of pearls as large as you please is worn with the simplest muslin or organdy dresses, and during the afternoon intricately set pearl necklaces and flat pearl chains are worn with chiffon frocks. The elegance of the accessories of her costume are in striking contrast to the simplicity of the Newport woman's frocks, or, at least, of her daytime frocks, and it is to these details that she owes her chic. Earrings which repeat the colour note of the gown are one of the most effective touches which she employs. With a soft blue batiste gown, she wears earrings of turquoise; with a pink gown, her earrings are coral. Mrs. Alexander Dallas Bache Pratt employed this effective means in the costume which she wore one day at Bailey's Beach. She is sketched at the lower left on page 130. Her gown of jade green silk, with white collar and cuffs, was the last word in simplicity. It was cut as straight as a child's frock, and the only unusual thing about it was the narrow belt which was drawn through great loops of the twisted silk weighted down with jade discs. Her hat of jade-green straw was banded with white and from her ears hung great jade earrings.

The Newport woman does not wear buckskin shoes except for sports. With a summer frock, she wears white glacé kid pumps with fairly high heels and long pointed vamps. Frequently, they have a pointed tongue ornamented with a flat buckle of kid or silver. Her gloves, of kid or doeskin, she wears every daytime moment that she is out of doors, except for the brief period of her dip in the surf.

The days at Newport slip by quietly one after another in a glitter of sunlight on the horse-chestnut trees and hydrangeas that line every avenue. In the morning there is some desultory shopping on Bellevue Avenue, or perhaps a few hours' work at The Newport Chapter of the American Red Cross, just below the Casino. On towards eleven, parties of young people are always to be found on the Casino courts, and a number of the older members of the colony drop in from time to time to watch the game from the shady benches. There is a noticeable absence of young men among the players, and practically all of those who are about wear the white of the navy uniform. Parties of young women play together, and often their game is well worth watching. Among the best players is Miss Eleanora Sears, who plays as well as almost any woman professional. She is (*Continued on page 88*)

After a game of tennis, Miss Eleanora Sears slips on a coat of tan camel's hair

(Right) One of the most Chinese frocks seen yet is this adaptation of a Callot model of black chiffon velvet banded with black lynx. To begin with, it's embroidered with gold, silver, and bronze threads, all in an oriental whirl; then, the black satin sash has a fringe, the sleeves are straight and loose, and the tunic is long and straight, with a narrow underskirt that would only require a hint to make it Chinese trousers

A tunic, as long as a tunic can well be without being a skirt, graces the fine black gabardine of which Jenny made this frock. It is a French whim, this running wild with a lot of soutache; here, black soutache trims the narrow underskirt, the narrow belt, and the narrow cuffs, and makes an openwork lattice at the square high neck. It even forms the buttons on the front—and back, for the frock buttons behind just as you don't expect it to button

This coat and that one will of course be military for months to come, but none will do it in a more individual way than this long coat from Paquin. From the rather tight, metal-brocaded, soldier blue velvet bodice falls the straight, full, blue velvet skirt of the cloak; it falls in around the bottom, and has a band of kolinsky turned under and hung almost like a train. The cape from the shoulders is military; the sleeves are perverse enough to be Chinese from the elbow

TUNICS ARE IN AGAIN, IN AT THE BOTTOM, AND, IF BELTED, IN AT THE WAIST; THEY ARE LONG, STRAIGHT, AND OFTEN CHINESE IN CHARACTER

TUNICS, as far as American history is concerned, began in 1913 and ended, though not very definitely, in 1915. Now they begin at the shoulder and end as near the hem as they can get, and they are belted or not, according to—nobody knows just what. Now that there's all this "Wake Up, China" movement going on, the thing to do is to encourage the placid Chinee in every way, even if we have to wear Chinese clothes to do it. That's why our costumes include straight coats and tunics, straight, wide, open, but not ingenuous sleeves, Chinese embroidery, and Chinese-like girdles with bows in the back. Last year, a woman had to have everything stiff with wool or floss embroidery; this year, she will not be content unless there is soutache in her life, and filet crochet. Fur will have a hard winter; that doesn't mean it won't be worn,—no; it means that because coals, alas, are few, furs must be furious.

THE TREND TOWARD CLINGING FABRICS, LONG UNBROKEN LINES, AND ORIENTAL EMBROIDERIES, ALLOWS EVEN TAILORED SUITS TO BE FEMININE

WOMAN will have her way, and not even the straight-jacket of the tailor-made ideal has been able to control her vagaries. But not by violence does she attain her ends—woman cajoles even fashion, and while pretending to submit herself she is constantly achieving her own predestined ends.

In her secret soul she has always clung to clinging fabrics; and now she has velvet and duvetyn and velours and camel's hair for her tailored suits. To adorn these she has oriental embroideries and narrow fur bandings; and to make her picturesque she has the close-fitted sleeve and narrow shoulder line. Also, her coat may be of almost any length she prefers, and her collar—if she likes—may be high.

What woman will do next to her tailored suits remains to be seen; now, at all events, she can rest upon her laurels.

Among the new features of this green velours suit by Bulloz are the high waist-line with the straight coat bodice, the narrow shoulders, and the long tight sleeves with the band of coney about the cuff. The long coat is finished with a wide band of the fur, and has a simple embroidery design in taupe silk thread above this band and on the cuffs. The separate waistcoat of green velours has a shawl collar of the coney and buttons covered with velours

Camel's hair, which resembles velours serge, is used for this suit by Paquin, which is black embroidered in black and Chinese blue cotton. The coat has a high collar of moleskin, fastened with buttons covered with the camel's hair, and its long skirt, which comes within four inches of the bottom of the suit skirt, is fastened into the tightly belted, bloused bodice. The straight narrow skirt, which gives the effect of a tunic-dress, is a smart detail of this suit

In selecting her winter suit the young girl will probably decide upon a coat of this length. Its shortened front suggests a waistcoat effect, and the extension of the back and sides to the stitching above the belt gives the double waist-line so much in favor. The coat is trimmed with gray squirrel, buttons high at the neck, and is held at the waist by a belt that crosses. The plain skirt is a few inches longer than skirts were last season, and has the loose swinging panels, back and front, which are among the season's latest effects. The suit, which is by Chéruit, is of dark green diagonal velours—a material which somewhat resembles soft serge

THESE SUITS ARE STRAIGHT

FROM PARIS, AND THE SUITS

FROM PARIS ARE STRAIGHT

THE CUT IS CIRCULAR, THE

LINE STRAIGHT — IT'S ONE

OF THOSE PARIS PARADOXES

(Below) When Paris designers threaten to make coats from shoulder to hem without a stop for a belt, they mean it. Dœuillet meant every line of this green wool velours coat, and didn't care who knew it. The fur is ring-tail, which, being translated from the French, is cat fur, gray, striped with darker gray. The band at the bottom, which might have been fur, is of the velours, at a different angle from the rest

It's circular, this green velvet coat, though it makes an honest effort toward the straight and narrow. It is long and crossed in front by a tuck that makes it look like a tunic, but the line down the back is unbroken. The fur Chéruit used for this suit is Japanese fox, which is a coarse-grained cousin of the red fox

It proves how fancy it is to be plain, this Bulloz suit of brown velours with its tight sleeves, rather tightly fitted top, narrow skirt, and trim cuffs and collar of black seal. Those long loose panels, which are banded with seal, are very characteristic of the Paris coats, both those to come and those that have arrived

(Below) The coat is circular, and the skirt is circular, but the line, for all that, is straight. These wide collars edged with fur are seen everywhere; they fold around, and in, and under, and button mysteriously and there is a band on the skirt which also buttons. The belt doubles across the front and disappears into its hole. The suit is made of navy blue velvet and the fur on it is fitch; it comes from Dœuillet

ANY one who has ever followed the vagaries of French coats will want, this year, to—well, go on following. But, before starting, there is no law against knowing where one is going. Coats are running to great lengths,—three-quarters or longer; they are often full, even slightly circular, but they do their best to fall straight, sometimes from the shoulder without a belt, sometimes belted only in front, sometimes belted only behind. It is even muttered that some of the tailored coats are to have Japanese bows behind—but we don't see how Paris is going to get away with that. However, Paris has surprised us before, and—we like to be surprised, we frankly confess.

Photographs by Charlotte Fairchild

POSED BY JEANNE EAGELS

(Above) This simple restaurant frock shown to the left demands the simplest sort of evening wrap, especially when a hat is worn. This wrap, a long circular cape of petunia coloured velvet, is lined with violet faille and trimmed with coney fur in a taupe shade. The same fur outlines the armholes on either side of the cape, from Gidding

(Left) Some of the very newest shapes for informal evening wear have one side of the brim short and turned up abruptly, and the other wide and drooping. The crown of this black panne velvet hat is medium high and made of a soft drape of the velvet, and around it is a band of uncurled black ostrich feathers. This hat is worn with the gown and wrap on this page. The characteristic note of these frocks and hats is their subdued yet rich colour

(Upper left) It is very simple, this restaurant frock of pale gray charmeuse, straight-hung, with a short pointed train. The trimming is a simple line of blue silk and blue crystal bead embroidery which follows the line of the shoulder and continues down the front of the bodice. The waist-line is defined by a charmeuse belt, embroidered with the blue silk and crystal, and there is a short-sleeved underbodice of white net embroidered in the same way

THE RESTAURANT FROCK IS ALWAYS SEEN DINING OUT WITH A LARGE SOPHISTICATED HAT

GOWNS DESIGNED BY MRS. RALSTON

HATS FROM RHEA BRUMMER

THE best way to have a woman start something is to give her a limitation. It always seems to inspire her. No matter what handicap she starts out with, she always comes in strong at the finish.

Now, that's just how these restaurant dresses and hats were brought on. You know yourself that for years they haven't worn hats in the evening, either here or in Europe. But they're doing it in Paris at present, so every evening, from now on, when you see a large and extremely smart picture hat dining out in one of our restraurants or settling back in a box at the theatre, you will know that a little Parisienne, although she isn't under it, is at the bottom of it.

When the French Government decided that formal evening dress was not the thing to be done while the war lasted, the Parisienne was rather at a loss. She simply had to keep up her looks, of course; it wouldn't have been fair to anyone if she had suddenly ceased to be the charming creature she is and had entered the frump class. So she went to the couturiers, and they plotted until they evolved a costume that was in the charming quiet taste she wanted.

This new costume looks like a rather elaborate afternoon frock that has been cut out a bit in the neck and sent out to dine with a large sophisticated hat. And now our designers have seized upon the hat, given us a gown to go with it that is more décolleté than that of the Parisienne, and called all of it a restaurant costume. The gowns on these two pages are a New York designer's interpretation of this new phase of evening dress.

Photographs by Charlotte Fairchild

(Above) A rather elaborate restaurant dress is of cream coloured velvet draped with café au lait hand-run lace. It is fitted by a belt of cream velvet embroidered with gold threads and silver threads. The foundation is of cream coloured velvet, and from the waist hangs a velvet panel forming a pointed train

(Left) A frock of tomato red chiffon velvet has a straight skirt, slightly draped, and with an unevenly hung tunic. The bodice has elbow-length sleeves and an underblouse of silver lace,—and metal lace is smart in Paris. The hat is of black panne velvet, trimmed with black goura

(Right) This is the hat worn with the frock shown at the upper right on this page. It is of black velvet, with the brim and crown corded, and the brim covered with a wide band of clipped black ostrich. Large, all-black, velvet hats are very smart for informal evening wear this season

THE NARROW SKIRT STEALS BACK INTO WOMAN'S FAVOR,

BUT WITH A TUNIC TO DISGUISE ITS TRUE IDENTITY

THE woman who is not grateful for the delightful things fashion bestows upon her this season is unworthy of her good fortune. Be she svelte, the straight lines with the long close-buttoned sleeves and drooping shoulders will enable her to feel that she is akin to the haunting Botticelli women. But if, by the will of the gods, she be stout, these same straight lines will do all they can to prevent her betrayal.

Also, she may rejoice either in a moderately short costume, or in one wherein the long coat and the overskirt are in collusion to produce the new double tunic effect. And her more severe sister may prudently cover her ankles and select the unbroken lines which are also correct.

And fashion decrees velvet for street costumes: what woman does not, in her secret thought, delight in velvet? This season she will select it in black or in some dark shade of brown or red or blue; and the narrow bandings of fur will be, preferably, of nutria, kolinsky, gray squirrel, or coney.

Not only are coats most accommodating as to length, but they even offer the pleasing diversity of a broken line about the bottom—a line which, as in the suit at the lower right of this page, may be followed by the fur trimming. And, to add to this infinite variety, one may go belted or unbelted, as one pleases.

Best of all, however, the thin neck may retire from view, and the full throat may display its charms. What endless distraction of mind may now have surcease!

Coats may still be as short as this one, which has for its lower part two loose panels finished with pockets bound with nutria. Its high collar and tight cuffs outlined with the fur are very new, as is also its double belt, crossing in front and buttoning at either side. The suit is of blue velvet; and the skirt, while achieving the desired straight line, is slightly draped at the sides

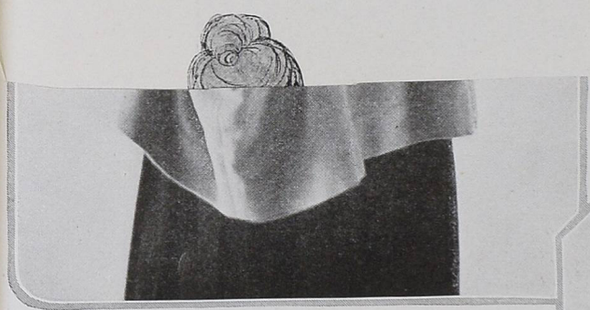
This frock is part of a dark green velvet costume from Chéruit, which consists of a one-piece dress and a separate coat. The underdress is of beige crêpe de Chine and green velvet, and has the straight silhouette, the close-fitted sleeves, the drop shoulders, and the high neck-line now in favor

The loose slightly bloused coat is confined at the waist by a crushed sash looped at one side and finished with a Chinese tassel of green silk cord. The uneven outlines of the collar and the bottom of the coat, followed by the bands of coney sable, are very smart. Coat and dress form one costume

This suit by Jenny has the very new double tunic effect, made by the long coat, and the tunic showing above the narrow skirt. Dark red velvet trimmed with squirrel fashions the suit, which has a deep rolling collar of the fur, and a fur band around the bottom. It fastens with one button at the semi-fitted waistline, which is outlined across the back with two folds of red velvet

(Right) Lelong cut this rose Georgette crêpe frock almost as she would cut lingerie, put a little flare and some silver embroidery on the bodice, and called it a dress

(Left) A dress that begins in black satin is well begun — and half done. The tunic overblouse of this Lelong frock is of white pleated serge, embroidered in white



Reboux has trimmed this small black velvet poke hat with gold coloured satin ribbon. The mushroom brim is shorter at the back than it is at the front

This hat and smock of sand coloured duvetyn are for sports wear, and were designed by Claudine Rouget. The soft hat has a brim which may be turned either up or down, and it has a band of stitching about the crown. The smock, which may be slipped on over the head, has a turn-over collar

Photographs by Charlotte Fairchild

The high crown of this hat and the lining of the moleskin shoulder cape are of Chinese blue duvetyn, while a roll of moleskin forms the narrow brim of the hat, and Chinese blue beads trim its crown. Hat and cape by Lucie Hamar

Cinnamon brown velvet fashions this large sailor hat by Marguerite et Léonie, which has cords of brown velvet about its stiff crown, and a fold of velvet turned back over the edge of its brim. At either side of the hat are arrangements of lacquered feathers

MODELS FROM MADELINE CROSBY
POSED BY HAZEL DAWN

A TOUCH OF DUVETYN IMPARTS A CERTAIN INFORMALITY TO HAT OR NECKPIECE; VELVET PRODUCES THE OPPOSITE EFFECT

THE NARROW SKIRT STEALS BACK INTO WOMAN'S FAVOR,

BUT WITH A TUNIC TO DISGUISE ITS TRUE IDENTITY

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Pach Bros.

(Left) This is one of those fabric capes in fur clothing that are at large this year; for it is only when the kolinsky collar is worn high, as in the photograph, that the narrow taupe chiffon velvet shoulders are to be seen at all. The three chiffon velvet ruffles are also almost totally hidden by kolinsky; from Gidding

(Right) There's a fairly high neck-line, for it's war time. But the rest of this white silk dress decided to have a puffy silver brocade drapery at the sides, a silver lace bolero, and a long silver lace train, falling from the neck-line right down over the short brocade train; frock from Mrs. Ralston's studio; posed by Jeanne Eagels

Charlotte Fairchild

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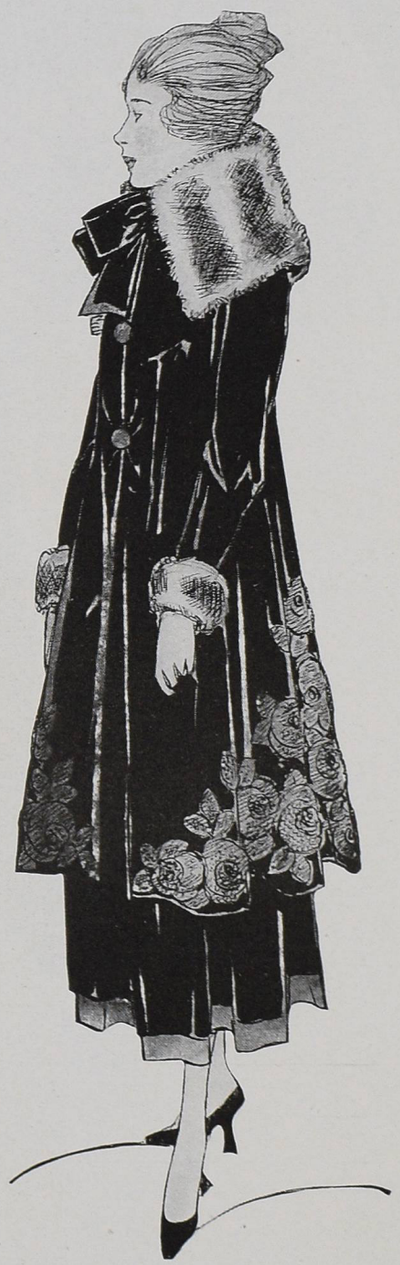

The fur is opossum, the coat is black velvet, with gray mousse embroidery, and the frock underneath, which is from the Maupas autumn collection, was sketched on page 53 of the September 1 Vogue, in the middle of the page

A soft mixed cloth, combining the still softer colors of violet and gray, Martial et Armand collared with gray rabbit; and the waistcoat without which no suit is really happy, is also in gray

To show you she's French, which means daring, she wears a Martial et Armand suit of black canvas (yes, canvas), barred with white; to show you she's in earnest, she wears an ermine waistcoat

THE STRAIGHT LINE, THE SCANT OR CLOSELY PLEATED HEM, THE PLAIN AIR, THE FUR, AND THE WAY THEY ARE PUT TOGETHER, INDICATE THESE FROCKS TO BE FRENCH

Ira L. Hill

MRS. JOHN WANAMAKER, JUNIOR

One of the most interesting weddings of this season at Newport was that of Miss Pauline Disston, daughter of Mrs. William Disston of Philadelphia, to Captain John Wanamaker, junior, son of Mr. Rodman Wanamaker and grandson of Mr. John Wanamaker. The ceremony took place on Saturday, August the eleventh, in the afternoon, in Emmanuel Church, Newport. Miss Disston's bridal gown was an exquisite combination of white satin, white tulle, and rare old lace. The entire bridal gown of white satin was veiled with layers of tulle, with a panel of point lace in the front and sleeves of the same rare old lace. Orange blossoms formed the girdle, and a cluster and garland of the same flowers were the only trimming on the bodice. The long court train of satin was draped from the shoulders and formed a foundation for the voluminous veil which entirely enveloped the bride. This veil was attached to a quaint little lace cap made from the design of some old Normandy head-dress. At either side of her head, the bride wore clusters of orange blossoms, and she carried a bouquet of orchids, lilies of the valley, and orange blossoms, gracefully arranged, and tied with long white satin ribbons.

MINDS *and* SOULS *by* WHOLESALE

Wholesale Methods in Education and Industry Kill Individuality and Artistic Instinct, While in Politics They Create Corruption, And in Religion They Devastate the Soul

MANY Americans like to think of the United States as a wholesale country, and to speak of it in inflated terms. Its products, its sales at home and abroad, its consumption, are not by mere bushels, gallons, yards, and tons, but by millions and hundreds of millions of these. When it suddenly creates a navy it undertakes to rival in five years the greatest and oldest navy afloat; when it makes ready to call an army into being it registers in a single day nearly 10,000,000 men of suitable age for military service; and when it borrows money to lend again to its European allies it finds its loan of $2,000,000,000 over-subscribed more than fifty per cent. It calmly proposes to itself to manufacture for war purposes not a paltry few hundred flying machines, but something like 50,000; and when it calls upon the people to provide against the increased demand for fruits and vegetables millions of families that never before turned a spadeful of earth set themselves to gardening.

THESE things are all creditable, all, indeed, little short of marvellous; and we have so long been used to like vast undertakings that we have come to pin our faith as a people upon wholesale methods. There are some things, however, things quite as important as preparations for war, that cannot wisely be done by wholesale; yet in too many things of the sort we are fond of using large "units". The worst defects of our public school system are probably traceable to the attempt to educate by wholesale. We create a vast educational machine, and destroy personal initiative in our teachers. We "standardize" education until it threatens to turn out all children in the same mould. We build schoolhouses in which not scores, but thousands of children are taught; and the result is that no discipline can avail to preserve a studious quiet or to protect teachers and pupils from the nerve-wracking and spirit-destroying horrors of crowd psychology. These great educational machines grind out mercilessly their regular tale of grist: the normal, average child who takes with docility the education provided for it; a sorry by-product of backward, deficient, and otherwise unfit—and here and there that rarely precious and piteous thing, a child of genius misunderstood and sent awry. Not alone to education, but to many inappropriate departments of business and industry, to government, and even to religion, do we misapply with blithe confidence the wholesale method. "Little trades", once lovingly plied by men and women who wrought rather as artists than as artisans, have languished and died in the presence of competition with the wholesale method. This method sets a man to touching the same lever or the same electric button so many times a minute, for eight hours of a working day and six days of a working week. There are some huge factories in this country where, day in and day out, women and girls perform certain minute tasks with the knowledge that inevitable blindness awaits them if they carry on their work beyond a very few years. Fortunately, we have not yet imitated that Japanese factory which works its host of young girls behind strong walls, in effect as prisoners, until the heritage of their youth has been taken from them. While they are still scarcely more than children, this monster of industrial organization puts upon their lives the blight of unfulfilment.

AND yet we, here in America, are not free from guilt in this same matter; while our thoughtless application of the wholesale method to nearly all departments of American life threatens to reduce our industrial products of the more delicate and aesthetic kind to mere inartistic, tasteless commonplace, and to paralyze in thousands of artisans every trace of originality.

THE wholesale method in politics has given us the organization and the "boss", and the voting of men in huge masses at the word of command. Also, it has given us the creation of nearly fifty state governments after an almost identical plan, and without regard to the demonstrated inefficiency, the unavoidable vices, of the system. What wonder that the individual voter looks on at corruption in politics and abuse of power with a sort of cynical listlessness. In the presence of ruthless majorities, ruled by the nod of the boss or the decree of the organization, he feels a dulling sense of his own helpless insignificance. We create American citizens wholesale from the raw material of Europe; and what wonder if, when the test comes, we find them still Europeans.

FINALLY, what wonder again if the marvellous effects of the wholesale method in so many departments of American life should have led to its application to religion? Men are "converted", now, by the wholesale method, in the presence of excited and staring thousands, in huge tabernacles where the evangelist boldly runs over his account with heaven, and confidently claims his credit in the nightly quota of souls saved. Is the religion thus inculcated that which leads to the personal union of the created with the Creator, and through Him with their fellow men—which concerns itself with that "still small voice" which we name conscience; and which must be sought in the privacy of prayer with humility and passion?

AS SEEN *by* HIM

There Is No Rest from Toil in Summer, There Is No Wickedness Left in Bohemia, And Manners Are Not What They Were

IT is in the month of September that we welcome the stranger to town. But this season, as always, there are still many New Yorkers who do not open their houses or apartments until November, there are others who are temporarily at the hotels, and still others who are at their suburban homes within half an hour of Broadway. Again there are those who are either taking motor trips or paying country-house visits or reducing their weight,—or otherwise attending to their bodily ills, while living in the utmost luxury at the famous resorts in the mountains of Virginia.

Perhaps this year the stranger within our gates (I like trite phrases, and the more moss covered they are the more apt do they become with the turn of the cycle) will see more of New York society than used to be usual in this dullest month of the year, when we are just pulling up the shades in our houses. There are so many activities, especially patriotic, that the Newport and Bar Harbor and other sets are rushing back, anxious to get into the limelight so that they will not miss a trick.

THE LIONS ROAR IN BOHEMIA

Everything is so delightfully topsy-turvy since the war. We even had an extremely smart wedding at Grace Church in August; think of it! Now we are on the move all the time and, except for the dancing days—and these are to be lean, I understand, this coming season—there seems to be no line between midsummer and midwinter. All the so-called Bohemian resorts have sprung into flower; they opened just after Labour Day, and without a guide you can look in on the pseudo lions and other animals in poor mis-called Greenwich village, and they will perform all their tricks for you. The dingy Village Inn is doing business in a shabby neighborhood, and down in the purlieus of the street called MacDougal—which, by the way, must not be confounded with the famous Alley of the same name—you will find famous village eating-places.

There you will find all the Americanized Du Maurier types, with smocks and long hair and suspiciously clean linen; and the wicked—oh, so wicked—boyish girls in clipped locks and bizarre frocks, smoking away like chimneys and pairing with the aforesaid boys like the chorus in a comic opera. There they will indulge in song, and the bard of the village will improvise, accompanying himself on a ukelele lyre which he will sell to you, if you are disposed to buy, for a nice fat sum. I believe he makes these weird instruments himself. In some of the places you will find the food honest and good, and in one of them, at least, you will find it expensive but excellent.

You will also find a modern poet or so. They keep them tethered down there in the back yards under the sumac bushes, as was said to be the way of a lady of Washington Square who was a pioneer in this lion-hunting movement. The poet will point you out the lions and the monkeys, and you may be awed to be in the same room with a famous novelist, a great illustrator, and a fascinating lady artist. It only adds to the interest of the scene that some of the characters may be masqueraders; that even the poet himself, a good-looking gentlemanly boy notwithstanding his fearful get-up, is really, outside of his present pose, a quiet respectable married man. Thank heavens, at all events, that this new fad has put out of fashion the east-side places where we dined in a smelly and remote neighbourhood on mysterious compounds, and endured the smoke, the bad air, and the fumes of questionable vintages, accompanied by the blare of a so-called Hungarian Band sorely in need of ablutions.

LIMITS TO PATRIOTISM

Exuberant patriotism is cruelly confined. My Country and the Red Cross, what crimes are committed in your names! The cabaret young women are forbidden to wear uniforms or gowns made of the flag, and so are chorus boys and waiters and attendants. Also, there can be but one rendition of the Star Spangled Banner, and that the orthodox sixteen bars as in the army and navy; and these may be rendered only at the opening or the close of the evening. However, there is now a new turn to the patriotic movement: everything we do, everything we pay, we are told the old, old story that these are war times, and that one or two or three per cent of what we spend will go to the Red Cross. The old dowagers who auction at ten and fifteen dollars a point, and win from new social climbers, conscientiously put aside ten per cent of their gains for the Red Cross. This is particularly true of Pirate Bridge, which is well named.

The old Bohemia, the hotels, the restaurants, the playhouses, and the country around us—

gorgeous now in the crimson-and-gold garb of the early autumn—will afford amusement; to say nothing of the shops, which have never been more attractive. Go to the races and motor here and there—notwithstanding my suggestion of last spring to be economical of gasoline for pleasure parties; for all the door-money at all the out-of-town sporting events will give a rake-off to the war charities.

A question which perplexes us just at the present moment, after a general overturn of conventions during the past year, is whether manners as well as governments are to be revolutionized. Eight years ago I allured to the *laisser aller demeanour* of the younger generation, especially the men. They chafed at old forms. Long ago, with the excuse that New York is such an impossibly large city, they gave up paying dinner and dance calls; and whatever is done in New York is instantly imitated in other communities. I can remember hearing, when I was a boy, of the terrible conduct of some of the dancing men who did not leave their visiting-cards within three days after accepting hospitality. They were marked as rude and as boors, and gradually they found themselves omitted from many invitation lists.

But the abolition of calling was only a first step in the discard of time-honoured social conventions. Hitherto undreamed-of informalities of dress followed; and it became smart to drop into drawing-rooms at tea time, in the whirl of the season, in sack suits and coloured shirts and brown boots spattered with mud. One had just come in from the country in one's motor, and such disarray gave witness to a country estate and a machine—both evidences of eligibility.

THE TENDENCY IS TOWARD INFORMALITY IN DRESS

Now, a man can easily go to his club and change his clothes, or have an extra suit in a locker at one of the great stations or at his business office or in his car. I have known men who, starting uptown from Wall Street in their cars, have pulled down the shades, touched the electric button, and shaved and dressed—emerging in full evening attire by the time the hotel, theatre, and residence district was reached. The secret of the transformation was in a small locker under the car seat. In my father's time one man once made a complete change of this sort in a four-wheeler which went at a rapid rate from the Knickerbocker to the Union Club, then a distance of half a mile. This was done for a wager, and the winner was an Englishman.

Ten years ago a new note was sounded at a suburban wedding, where the bridegroom and ushers appeared in blue serge business suits. For a small affair in a remote country church there might have been a reason. I know that the strictly conventional high hat is a supreme nuisance, and an anomaly on a sweltering July or August day, and the prescribed afternoon dress which accompanies it is likewise somewhat absurd. But I would not like to see the more decorous custom become obsolete. The morning or cutaway coat, white or fancy waistcoat, and striped trousers, with a panama or possibly with a derby in the autumn (although there is a prejudice against combining a derby with a cutaway coat) are a better choice than either the business mufti or the very formal attire.

If there was sufficient ground for complaint last year, as I understand there was, concerning the conduct of certain youngsters who did not do their hostesses the honour of wearing their evening clothes when they came to a dance or to dine, but appeared in dinner jackets, what might we not expect this winter? There is no excuse for conduct of this kind. If a man can take time to put on a dinner jacket, certainly he can take time to don an evening coat. The careless democratic pose is becoming a farce; and, more than that, it is an insult to a hostess and to her guests. Yet what else can be expected as long as we encourage this "bringing on" of any one—perhaps of an entire party of people who have dined in a Broadway cabaret where informal dress is the correct note? Hostesses have craved men, and have given *carte blanche* to their invited guests to bring them to make the dance a crush and

(*Continued on page 96*)

Maurice Goldberg

(*Above*) *Adolf Bolm, so well known as premier danseur and ballet-master of M. Serge Diaghileff's Russian Ballet, has organized a company of his own. It is a very interesting group of artists, this Bolm company, and a decidedly cosmopolitan one. In it the most unusual types of dancing are presented by the best dancers in this country at the present time. India is represented by Roshanara, the exponent of nautch and Indian dances in their purest forms. The famous Japanese dancer, Michio Itow, is one of the premier artists of this ballet, and his Danish partner, Tulle Lindahl, is also a member of the company. All of these different elements blend harmoniously with the Russian*

THE ADOLF BOLM BALLET IS A COSMOPOLITAN GATHERING OF THE BEST DANCERS IN THIS COUNTRY

(*Below*) *Roshanara knows all the symbolic attitudes and gestures that ever came out of India; this is one of them,—and there are many, many more. The ancient myths of India, Roshanara interprets, (this picture shows her in "Radha") and Ratan-Devi, who has mastered the subtle melodies of India, accompanies her on native instruments. Although Roshanara is not East Indian by birth, she spent her girlhood in India, where her father was in the English Army. Undoubtedly, she has caught the true spirit of the orient*

(*Above*) *The première danseuse in the new Adolf Bolm ballet is Rita Zalmani, who has long been a première in the ballet of Anna Pavlowa. In the newest Bolm production, "Danse Macabre," Rita Zalmani dances opposite Bolm, as she does in all of his ballets. "Danse Macabre" is a story of an epidemic of plague in Spain in the seventeenth century, and the theme is the story of two lovers who try to escape death. The choreography of "Danse Macabre" was written by Bolm, and the music by Saint-Saens. A performance of this ballet was given at Newport under the auspices of the American Ambulance in Russia. The Bolm company has been giving performances at the Booth Theatre in New York*

This is the first scene from the "Episode of an Arabian Night in New York" in the "Ziegfeld Follies of 1917." The Follies closes at the New Amsterdam Theatre and goes on the road about September 10th

SEEN *on the* STAGE

New York Is Now a Popular Summer Resort, And the Astute Theatre Managers Provide A Great White Way for the Visitors, with Attractions Suited to This New Season

By CLAYTON HAMILTON

IT is becoming rather difficult to distinguish one theatre season from another. Until a few years ago, it was the custom of the managers to close the theatres in New York about the first of June and keep them closed till Labour Day, when the new season was formally inaugurated by the reappearance of Mr. John Drew at the Empire Theatre. This event was the occasion for a general reunion of first-nighters, who came back eager for the theatre after a vacation of three months. But nowadays the waning season is allowed to straggle on until July, and the advent of the new season has been pushed forward to the first of August. New plays shake hands with old; and there is only a month's vacation for incurable first-nighters. Furthermore, the most successful plays of the preceding season are continued through the summer until the following fall. To be sure, the casts are usually cheapened: the managers discover in July that their leading actors need a rest, and supplant them with less expensive substitutes, whose names are seldom announced in large type to the public; but at least the plays keep on, and compete against the Giants and the Yankees. This year, three plays that had proved exceptionally popular survived the summer season,—namely, "Turn to the Right," "The Man Who Came Back," and "The Thirteenth Chair"; there were one or two successful "summer entertainments," such as Mr. Raymond Hitchcock's irresponsible and quite amusing hodge-podge, "Hitchy-Koo"; and the new season began with a rush at the very outset of August.

There are two reasons for the recent extension of the theatre season from a period of nine months to a period of eleven months. One of these reasons results from an important change in the circumstances of life in the metropolis, and the other reason results from the intricate politics of the theatre business.

In the first place, New York is no longer empty in the summer: in fact, it is rapidly becoming the most frequented summer-resort in the United States. It is still as true as ever that no New Yorkers see New York in August; but their places are filled by an equal number of visitors from other parts of the country. Ever since the outbreak of the war in Europe, the thousands and thousands of American tourists who used to be shepherded in droves through the Louvre and the Vatican have been diverted to New York, to see the great city; and they have chosen—at their own convenience—the same unseasonable time that they used to devote to their hasty visits to Paris, Rome, and London. When they come to New York—in July or August—they want to see the Great White Way that they have heard so much about; and they demand that the Great White Way shall be properly illuminated. They crowd the hotels, and besiege the Tyson agencies for tickets; and it is not at all surprising that our astute theatrical managers should produce plays to catch the patronage of this floating population.

This is Jane Cowl in her new picture play, "The Spreading Dawn." Miss Cowl and Mrs. Murfin, who collaborated in "Lilac Time," have written "Daybreak"

When the Russian armies were retreating after their disastrous defeat along the Dunajec, it was said jocosely that the Czar had first intended to go to the front but had subsequently decided to let the front come to him. Similarly, our theatrical managers, accustomed to make money by sending out their plays "on the road," have now decided to let "the road" come to them in August. It is to be expected, therefore, that these early August offerings should bear the hall-mark of "the road." A piece like "Mary's Ankle," for example, was neither intended nor expected to interest a metropolitan audience. It was put on to please the transient visitors from Omaha; and the plan was to send it subsequently to the many minor cities where it had been already advertised by visitors who had seen it in New York.

The other reason for the lengthening of the theatre season leads us back to Mr. Granville Barker's statement that the chief problem of the drama at the present day is not a problem of art but a problem of real estate. Every year, at least two hundred plays are put into rehearsal and "tried out" by our producing managers; and most of these productions seek admittance to New York, which contains no more than forty or fifty first-class theatres. Hence, in prosperous seasons—like last winter, for example—there occurs what is called a "theatre famine," and many good plays are denied a metropolitan hearing because there is no edifice to house them. Because of this condition, the producer of a play that might be denied a booking in New York in such propitious months as October or January is forced to accept a booking in the unseasonable month of August. His hope is that the production may catch on,—in which case it will doubtless be permitted to retain its theatre, to the exclusion of a later, and possibly a better, offering. But the drastic fact remains that most of the August plays are pieces that have not been deemed promising enough by the magnates who own the theatres to warrant a definite booking for October.

For both these reasons, it is not at all surprising that the plays presented in the month of August should offer little opportunity to the dramatic critic for tossing his hat into the air. The proper function of the critic is to praise good work and to convince the public that this work is good; but a dramatic critic who has dutifully returned to town in August is very likely to ask about himself that classic question from Molière,—"*Mais que diable allait-il faire dans cette galère?*"

"MARY'S ANKLE"

The current theatre season was initiated on the night of August 6, when A. H. Woods presented at the Bijou Theatre a farce called "Mary's Ankle", by May Tully. This play is undeniably amusing and exhibits most of the characteristics of what is known in managerial parlance as "a good show for the road"; but it offers very little to interest a critic of the drama.

The audience laughs heartily at "Mary's Ankle"; but the characters, the complications, the "business," and all the tricks that are employed in the two hours' traffic of the stage, have been laughed at just as heartily by the same public at least a hundred times before. The piece might almost be regarded as a monument to the vitality of traditional expedients in farce. Old jokes, like old friends, are easy to recognize; and the public is nearly always glad to greet them. The tired business man—who is often really busy and genuinely tired—laughs easily at what he has been taught to laugh at since his childhood. It is only natural, therefore, that astute commercial managers like Mr. Woods should set forth frequent repetitions of the old traditional materials of farce; the only matter for surprise is that they should take the trouble to announce the same old play under a new title, and should be willing to pay royalties to a new author for a rearrangement of farcical expedients that are honourable only because of their antiquity.

In "Mary's Ankle," we are introduced at the outset to an impecunious trio of young men,—a doctor without patients, a lawyer without clients, and a "merchant chief" without capital. They have pooled their resources, and pawned all of their negotiable belongings; and we meet them at a moment when they are absolutely penniless but by no means without hope. The doctor has some rich relatives in the west; and, to start the play, the three conspirators pretend that the doctor is going to be married, and issue wedding invitations with the idea of attracting costly and negotiable presents from the wealthy relatives beyond the Mississippi. Here we find ourselves confronted, first of all, with the familiar formula of the

(Left) Estelle Winwood, the English actress, appeared in this country a year ago in "Hush." She next acted with William Gillette in "A Successful Calamity," which remains in New York this autumn

(Below) Oza Waldrop in the Quaker costume she wears in Edward Peple's new play, "Friend Martha" —which does not captivate its audiences as did his former plays

Charlotte Fairchild

Eileen Huban's remarkable success in "Grasshopper" must have repaid her for coming all the way from Ireland to New York. She is now under a long contract with A. H. Woods

A year ago Miss Fay Bainter appeared in New York in "Arms and the Girl." Her success led to her having the leading rôle in "The Willow Tree," and she is now to appear in a detective play of the melodramatic type

Three Photographs by Maurice Goldberg

George M. Cohan school of playwrights,—according to which the hero plans to lift himself from poverty by launching some imaginative scheme which is morally dishonest but which is destined by the dramatist to turn out luckily.

The conspirators invent a name for the imaginary bride, which is the commonest name that they can think of,—Mary Jane Smith; and they invent an address for her,—which is Main Street, Elizabeth, New Jersey. Before long, it becomes apparent that nobody has ever told the author of this play that wedding presents are customarily dispatched to the prospective bride and not to the prospective bridegroom. A play records the author's observation of the facts of life; and, according to the observation of Miss Tully, all wedding presents from the kinsfolk of a bridegroom are addressed to him directly. In this particular detail, the piece is educative; because it tends to cure us of a social error which most of us have many times committed in the past.

The expected wedding presents arrive, in due time, at the address of Doctor Hampton, the central figure of the farce; but most of these presents consist of fluffy trifles of lingerie intended for the bride. It is not possible to pawn these trifles. The conspirators have been defeated in their primary intention; and, with this defeat, the initial project of the farce comes to a close.

It is necessary, therefore, for the author to begin her play a second time, and to start a second series of complications. Miss Tully does this adventitiously. She invents a motor accident outside the doctor's window, which results in a sprained ankle on the part of a young lady who is carried helpless into Doctor Hampton's office. When we are told that the name of this young lady is Mary Jane Smith, we merely smile indulgently at an obvious over-stretching of the long arm of coincidence; but, when we are subsequently told that her address is Main Street, Elizabeth, New Jersey, we begin to marvel at the ease with which successful farces are made and sold and foisted on the public.

The appearance in the play of an actual Mary Jane Smith, of Main Street, Elizabeth, New Jersey, is closely followed by the appearance of the rich uncle of the hero, from beyond the Mississippi. Obviously, the exigencies of the plot demand that the heroine should pretend thenceforth that she is married to the hero. Hence, in the last act, the audience is confronted once more with the familiar formula which projects an unmarried couple into the midst of half-informed observers who regard them as a couple on their honeymoon.

Miss Tully makes the most of her traditional material. She secures all of her expected laughs in the expected places, and her play is therefore a "success." But there is nothing new and nothing true in what she tells us about life; and "Mary's Ankle" must therefore be recorded as a failure from the point of view of the dramatic critic.

The only reason why Mary sprains her ankle in this piece is that it is technically necessary to invent a reason for the adventitious entrance of the heroine in the doctor's office in Act II. The play is not at all naughty; but in the title, and the posters, and the advertising, an obvious effort has been made to suggest that there is a salacious element in the entertainment. It is by methods devious and strange that astute commercial managers endeavor to seduce the patronage of the tired business man. Meanwhile, that flame-winged spirit known as Art is kept forever knocking at the seldom-opened door of the American theatre.

"FRIEND MARTHA"

Mr. Edward Peple has proved in the past that he can write with charm and humor. He has set before us several ingratiating plays, such as "The Prince Chap" and "The Littlest Rebel"; and he has invented one uproarious and exceedingly successful farce, "A Pair of Sixes." For this reason, it is all the more regretful to record that his latest piece, "Friend Martha," is extremely dull.

"Friend Martha" is by no means so poor a composition as it is made to seem by the intolerable affectations of the leading actress; but it is a bad play, because it never induces the illusion of reality. Mr. Peple has told again the old, old story of a peppery and petulant young girl who revolts against the restrictions imposed upon her by parents unreasonably stern, and elopes with a young hero whose very aspect radiates the joy of living; but he has told this story without appearing to believe it. He does not regard his own characters as living human beings; and, for this reason, he fails to obtain the credence of his audience.

The play is set in 1830. The heroine is a Quaker maid of Germantown, and the hero is a young aristocrat of Philadelphia. This environment affords the author an opportunity to caricature the religion of the Society of Friends in a manner that is manifestly unfair; but it also affords the stage-director an opportunity for embellishing the play with pleasing costumes and many quaint details of scenical investiture.

Much of the action of "Friend Martha" is preposterous,—as when the hero enters down the chimney, like Santa Claus or Don César de Bazan; but, for the most part, the play is merely dull,—with a deadly dulness that holds out no hope of mitigation.

The dialogue is badly written. Mr. Peple has allowed his ear to dally with a monotonous iambic rhythm, until it has become impossible for the auditor to tell whether the author is trying to write blank verse or trying not to. Nothing, to a trained ear, is more despicable than prose that sounds like verse or verse that sounds like prose.

"THE VERY IDEA"

Among the many figures that have been bequeathed to us by the Palais Royal are the childless couple who pretend to have a child. These puppets have been exploited most successfully in recent years by Margaret Mayo in the popular farce called "Baby Mine." In "The Very Idea," by William Le Baron, we are invited to renew acquaintance with these traditional characters from the Palais Royal type of farce; but the author has invented an original expedient to renew our interest in figures that, formerly, appeared to be outworn.

In "The Very Idea," we are introduced to Mr. and Mrs. Goodhue,—a childless

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Goldwyn Company

Miss Ferguson has at last consented to appear in moving pictures, and in this photograph she is seen in "Barbary Sheep," by Robert Hichens, in which she acts with Pedro de Cordoba as her leading man. This actor took the leading part in "His Bridal Night" and two of Geraldine Farrar's picture plays

HOW THEY NŌ IN JAPAN

The Nō Drama Embodies All of the Ancient Feudal Traditions of Old Japan; Its Dominant Theme Is, "Come, Study the Old"

EVERY civilized country has its own cherished and peculiar form of drama, and of late years this country has seen an interesting influx of famous actors from various parts of the globe, who have interpreted their national plays with varying success. Russians, Sicilians, American Indians, Hindoos, have held the stage. But the Nō drama, which for generations has held a high place in Japanese regard, has only recently begun to achieve more than local fame. The casual tourist finds the dances unintelligible. Even the foreigner resident in Japan, who takes up the dances as a hobby, finds that his serious study leaves him intellectually interested, but emotionally cold. He cannot understand the true spirit of the dances, nor can many of even the educated Japanese. Those who support these dances are the upper-class Japanese, men and women of rank (the Lord Abbot of a very famous temple sat near us at the last performance), who have a taste for, and can understand, the old literature in which the manuscripts of the plays are preserved. The audience does not come merely to be amused, but to learn. The devotees follow the play, book in hand, for they find it difficult to understand the language used, especially the harsh songs of the chorus. Although the dramas are essentially lyrical, there is practically no emotional appeal in these plays. In former days, the *samurai* (warriors) were the chief visitors, and it was not in their code to show emotion. The people who go to-day are really devotees, people who have as an avocation the studying of the Nō dances. With many of these the response is purely artistic; to the people who are intellectually interested, it is not alone the allusions to the ancient classics which appeal to them, but the revealing of a simple philosophy of happiness, an understanding of the origins of filial obedience, duty, and national loyalty.

Kita Roppeida San, the famous master of the Nō, wore this kimono in the Nō play given at the coronation of the present Emperor of Japan

There are five schools of Nō in Tokyo, and each one usually gives one performance a month. Sunday is quite as convenient a day as any other. The plays sometimes begin in the morning and last nearly all day. There are no chairs for the audience, of course, for the Japanese sit on cushions on the floor. The matted floor is divided by upright boards about a foot high into little compartments seating four people. The audience is domestic, in decided contrast to the old-world dramas being enacted before them. Both men and women smoke, tea is made, and *bentos* (luncheons) of rice, chicken, fish, and boiled bamboo shoots, daintily served in covered lacquer boxes, on top of each of which is placed a pair of fresh chopsticks (*o hashi*), are bought at the theatre and eaten between the plays. The Japanese audience makes no undue noise during this dining; there is no steady hum of lifted voices, punctuated by bursts of shrill laughter, as in America on a parallel occasion. They are quiet. It is even customary not to applaud the actors.

THE ARRANGEMENT OF THE THEATRE

The stage for the dances is very simple: it is about eighteen feet square and projects into the space reserved for the audience, so that the people sit around two sides of it. The floor is dark and highly polished, and furnishes an effective foil for the costumes. There are almost no stage properties, a simplicity which makes for power, and there is no curtain as foreigners know it. The actors approach the stage by a long open passageway on the left. Plaintive flute notes and slow beating of the drums behind the stage prelude the entrance of the players. A curtain of folds of rich brocade is lifted back and upward at the door opening upon the passageway. At intervals along this passageway are three dwarf pine trees, and on the wall at the back of the stage is painted a conventionalized pine tree, symbolizing happiness, good fortune, long life, and age,—that which is always revered in Japan. Framed epigrams on the walls of the theatre, written in ancient characters, bear such admonitions as "Come, study the old."

One seems to speak apparently indiscriminately of Nō dances and Nō plays. Both terms are correct. The old Chinese word is *nō gaku*, "acting-singing," or acting accompanied by singing. There really is no acting, as we understand the word. The posturing and swaying of the actors more nearly resemble dancing, and the story or plot is a drama or play; hence the apparently loose use of the words play or drama or dance.

THE ORIGIN OF THE NŌ PLAYS

There are about two hundred texts of these plays being studied in the Nō schools, and there are said to be over a hundred more plays in manuscript, probably preserved in some private collection. They were first given four hundred years ago, and died down at the beginning of the Meiji era, about 1867. "Tradition ascribes the origin of the drama to a religious dance of a pantomimic character, called Kagura and associated with Shinto ceremonials. The Nō, however, owed its development mainly to Buddhist influence." Later this form was coloured by military influence, and gradually the great aristocrats not only patronized the plays, but took part in them. Kiyotsugu, who died in 1406, and his son, Motokiyo, who died about 1455, are considered the founders of the Nō.

All save two or three of the dramas were written before the Meiji era. Before this era each *daimio* (feudal lord) had a master of Nō under his patronage. Each of these masters had a head master in Yedo (Tokyo), the chief intellectual centre. After the *daimios* were abolished (1867) and western influences were sweeping over Japan, the Nō dances

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A STRANGE MEDIUM *of* EXPRESSION

An Artist in Lacquer Creates Strange Fanciful Things That Take Hold of Our Imagination and Cause Us to Dream

SOME of us paint miniatures, some of us, as Kipling puts it, "do things with a pen," some of us weave strange tissues on hand-looms. Suspecting ourselves of histrionic ability, we aspire to the stage or cherish secret hopes of one day figuring in politics. But it is hardly probable that any of us work in the strange medium of expression that Miss Eileen Gray has chosen. She is an artist in lacquer, and lacquer we have always regarded as an art belonging to the Japanese only.

For years a successful artist in oils, it was in search of a new medium that Miss Gray opened, as it were, a lacquered gate and entered a new field. Her first production was a lacquered screen; and then, fascinated by the difficulties of the work, she made another. Later she designed tables, chairs, and other objects which she executed in lacquer.

Artists saw her work and pronounced it good. Collectors saw it and added specimens of Miss Gray's lacquer to their collections. No less a person of taste than Doucet purchased one of her screens. Very striking in color is this screen, which is done in brilliant red lacquer. There are on it nude figures, rendered in dark blue with just a suggestion of silver in the outline, which throws the figures slightly in relief; and a draped mysterious figure is done in silver. The reverse side of this screen is red and silver.

By what process of rubbing, by what mixture of resin and color, by what subtle feeling for decorative line, Miss Gray produces her effects, Miss Gray only knows; but the results are here for us all to wonder at, for us all to covet. The difficulties of the work are great. Best adapted to lacquer are flat surfaces, which are carefully covered with cloth or silk before the resinous gum is applied; thus the grain of the wood is rendered forever invisible. After the gum is applied, and the colour has been mixed with it by a method that is the secret of the whole art, there is a process of rubbing and drying,—and lacquer perversely dries best in a damp atmosphere. The result of all this is the mirror-like flinty surface we know so well.

Miss Gray is an artist of rather an extraordinary sort; sometimes she expresses herself with a terseness which is almost Japanese, as in her design for a remarkable sand-gray table-top, decorated with white fishes that dart about a black pool in which float strange gray leaf-forms. Again, in a design for a door, upon which she is now working, she stirs the imagination by powerful suggestion. What is the mystery which impels? What desire sways these strange figures? This door, when completed, will be very interesting. It is shown on page *100*.

All the shades of blue, made brilliant by much polishing, appear in another curious design for a table-top. This design, which dimly suggests the zodiac, is palely illuminated by a silver planet. Of blue lacquer again is a screen upon which dark blue mountains rear themselves against a paler blue heaven across which streams a Milky Way of silver stars.

Influenced by the modernists, is Miss Gray's art; so they say. But is it not rather that she stands alone, unique, the champion of a singularly direct free method of expression? And for this she has chosen the strange medium of lacquer.

The word lacquer has been used indiscriminately to describe all sorts of shiny objects of more or less art, that have been the craze these last two or three years. There have been many small

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THE TWO DAUGHTERS OF MR. CLARENCE MACKAY ARE BEGINNING PATRIOTISM EARLY; THEY HAVE ORGANIZED A SCIENTIFIC HOSPITAL AID CLASS

THE MODERN BOY'S WARTIME EDUCATION INCLUDES ALL OUT DOOR SPORTS; THESE BOYS AT ROSLYN, LONG ISLAND, ARE BEING KEPT FIT

(Right) Miss Grace Vanderbilt and Miss Katherine Mackay are frequently together at "Harbor Hill", Mr. Clarence Mackay's summer home at Roslyn, Long Island. Miss Vanderbilt's brother, Mr. Cornelius Vanderbilt, junior, the son of Colonel Vanderbilt, has enlisted with the Field Artillery. Miss Katherine Mackay and her sister Ellin, initiated a surgical dressings class for their own instruction, and were quickly and enthusiastically joined in this study by a number of their friends; the group below shows the class ready for work in the sewing-room at "Harbor Hill," under expert instruction

(Below) The members of the surgical dressings class of the Misses Mackay are, from left to right, Miss Della Dennison (seated) who is of the Roosevelt Hospital, and is in charge of the class, Miss Katharine Urquhart, Miss Elizabeth A. Kearny, Miss Grace Vanderbilt, Miss Katherine Mackay, Miss Ellin Mackay, Miss May Tailer, Miss Muriel Vanderbilt, and Miss Mary Claire Finerty, graduate nurse of St. Vincent's Hospital (at the table). The dressings, which are as scrupulously according to standard as any that older classes make, are shipped to France to the Mackay unit of the Roosevelt Hospital in New York

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A boy's education, in war time, necessarily includes all kinds of physical training, for young Americans, even those under the draft age, must be physically fit. Master John Mackay, son of Mr. Clarence Mackay, takes lessons in boxing from a physical instructor at his home in Roslyn

It was Miss Ellin Mackay and her sister, Miss Katherine Mackay, who started at "Harbor Hill," on their own initiative, a surgical dressings class which has found enthusiastic supporters among their friends. Miss Mackay, however, finds time to play both tennis and golf

(Left) Master Hubert Phipps, son of Mr. John S. Phipps, Master John W. Mackay, and Master Benjamin Phipps, are frequently to be found on the grass courts at "Harbor Hill." The hours spent at tennis now may be turned later to good account for the "sinews of war"

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A SKY GARDEN, AND HOW IT GREW

It Is Found That You Can Have a Little War Garden on Your Home and Not Leave Out Anything, Not Even the String Beans

UP in the eighties in New York, in that maze of Park Avenue apartment houses where the sky-line is a study in water-tanks and chimney-pots, Mr. Joseph Riter has been trying an interesting and novel experiment. On May 22, when our President called upon young and old alike to cultivate the soil of the land, Mr. Riter decided to plant his war garden on the roof above his apartment on the twelfth floor. Boxes were built and painted Italian green, rich earth was hauled from the country and brought to the city, seed was planted on May 27, and one month later onions, radishes, and lettuce were being used on his table.

This duplex apartment, with its several rooms on the twelfth floor, also has three rooms built in bungalow fashion above the roof. The parapet is hedged, vines cover hideous ventilator pipes, and on top of them perch yellow bird-houses. The walls of the house and a garden bench are stencilled with tall hollyhocks and a lattice. English ivy grows on the brick chimneys, old-fashioned flowers bloom in the centre plots, while a gazing-ball reflects green corn, cabbages, and beans. In each vegetable box is planted, among other growing things, the flag of one of the Allies, and Old Glory waves from a tall flagpole with a search-light playing upon it at night. There are soldier and sailor weather-vanes, many coloured bird sticks, and a scarecrow in the green corn.

No farmyard would be considered complete without its well, and one with a thatched roof was built to conceal the phonograph. There is the usual garden gate, upon which is a bronze eagle, holding in its beak a bell; and on the large chimney, towering over all, is a shield upon which is an excerpt from the President's message asking all patriotic Americans "to turn in hosts to the farms and make certain that no pains and labor are

(Left) It's an outdoor breakfast room and it has a place in the sun—a shady corner of the roof-garden of Mr. Joseph Riter,—thanks to awnings and sheltering plants

The garden can be just as lovesome a place 'way up on the roof as anywhere else. It can have its vegetable and flower-beds, and, if one is very clever, a well-house, too

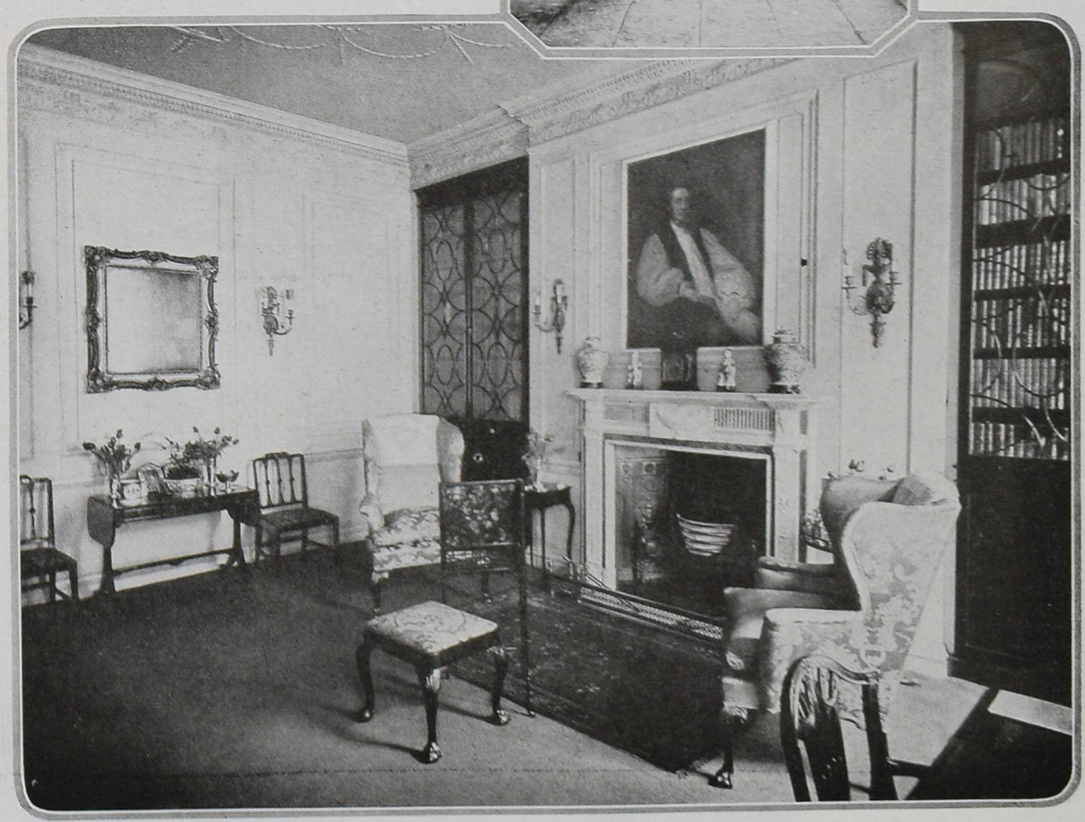
M. E. Hewitt

H. N. King

(Left) The feeling of the house, and especially of the drawing-room, is of the Adam period. The panelled walls are faint oyster-gray; the furniture is gray-green and covered with gold brocade. The pictures are English stipples from Macklin's Poets' Gallery, famous in 1794

(Right) The court, reached through French windows from the dining-room, is shut off from the world by a wall with a hedge on top of it. Old marbles give it a cloistered air

(Below) The library possesses an Adam frieze, severely white, and an Adam mantelpiece in white and yellow marble. The carpet is warm blue brocade in a beautiful design



and a strong sense of the value of simplicity and restraint where costly materials are to be used. All the work on the Grosvenor Square house was done by French workmen; a veritable hive of them, all in blouses, came over from Paris, chattering in their own tongue, and toiled for months in the heart of Thackeray's London, creating there a house that is as delicately gay and luminous as any *hôtel* in the Avenue du Bois.

The structure itself is typically English in arrangement, with five stories and a basement, besides extra wings providing accommodations for fifteen servants. The bold use of marble throughout is characteristic of the decorators. The halls are of white marble, in large unpolished squares. The staircase, running to the top of the house, is of the same stone and has a balustrade of beautiful, lace-like, architectural iron-work, with a brass hand-rail. An entire upper floor is occupied by the most ideal nursery quarters, with day-nursery and night-nursery, and rooms for maids and governesses. One of the handsomest apartments in the house has never been furnished and "probably never will be", the visitor is told, in the tone of complete detachment which Londoners have come to use in speaking of anything relating to the future. This is the big drawing-room, really a small ballroom, which was not finished until the late summer of 1914. With its beautifully panelled walls in faint French gray, its old crystal lustres, its marble Adam fireplaces, and its gleaming floor, the room seems to expect, if nothing else does, the return of that vanished dictator, pleasure.

Grosvenor Square is a quarter rich in reminiscence. In the house a few yards from the one described, Bulwer Lytton passed the last years of his life. Another Pepys could trace a social history of London from door to door. At present, Grosvenor Square is distinguished, among other residents, by its American colony. Mrs. Astor and Mrs. Leeds both have houses here, and across the sweep of green and drifts of lilac, laburnum, and the lovely English "may," is the American Embassy, where Dr. and Mrs. Page are experiencing years unparalleled at the Court of St. James.

GRACE WILLARD.

AN OLD-TIME CHARM ENFOLDS MRS. ERNEST ISELIN'S COUNTRY HOME AT DAVENPORT NECK, NEAR NEW YORK

M. E. Hewitt

(Right) Surrounded by its gardens, the white house, green-shuttered and rambling, stands amid its clustering rhododendrons and boxwood trees, and offers the final lure of a flagged terrace for afternoon tea, and of a porch with cool Japanese furnishings within a screen of green lattice-work

Above is a quiet pool where lilies float, and in which is reflected the blue iris which, with phlox, forget-me-nots, and pansies, springs from its borders. In the beds about the shining pool are hollyhocks, larkspur, lilies, peonies, phlox, pansies, and a bewildering profusion of other old-fashioned flowers

The walk through the lower garden is a grass path bordered by privet, and about this are beds aglow with old-time blooms. But the central bed contains only roses, and is crossed by an arbor covered with crimson ramblers. Shade and seclusion are given by lilac bushes and Japanese peach and cherry trees

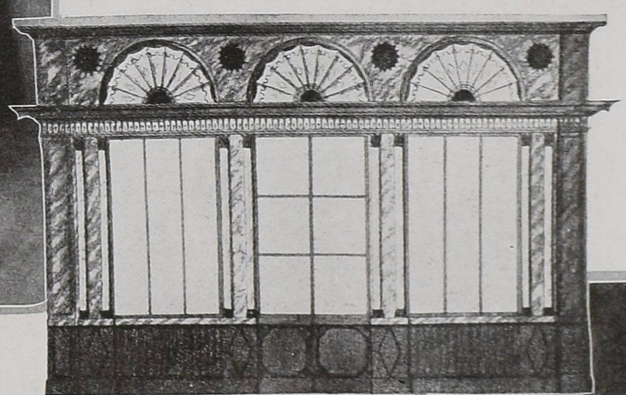
DRESSMAKERS OF OTHER DAYS

Empires May Come, and Empires May Go, but Through All Changes the Supremacy of the Couturier Is An Unshakable and Everlasting Thing

By ROGER BOUTET DE MONVEL

H. C. Ellis

(Left) It was Charles Frederic Worth who, under the protection of the Empress Eugénie, made the industry of the couturier what it is to-day; and it was he who revived the ancient textile weaving at Lyons



(Below) Rose Bertin occupied this quaint little shop in 1807. After all, it has the same naïve and misleading air that many of our smart shops of to-day have

THERE was once a young lady, by name Rose Bertin; she was born in 1744 in the good city of Amiens. Her parents were poor people, and, wishing to aid them, as soon as her childhood was over she took her courage in both hands and climbed into the coach for Paris. What became of her on her arrival in the capital? No one knows exactly. But when we find her again she is employed in the maison of the couturière, Mlle. Pagelle, which was called "Trait Galant."

Now it chanced one evening that Rose Bertin was sent to carry certain costumes to the hôtel de Conti, which stood in the faubourg St. Germain on the corner formed by the rue St. Dominique, the rue de Bourgogne, and the rue de l'Université. When she reached the door, Rose asked for the lady-in-waiting and was shown into a room where there was an open fire. In the chimney corner was a little old woman, whom she took for a lady's-maid. On seeing Rose, the little woman sprang up, saying, "Ah, here are the dresses. Let us see them."

THE "LITTLE OLD WOMAN"

Rose thought that it would do no harm to satisfy her curiosity. When the little old woman had admired the dresses, she made the girl draw up to the fire and put her feet on the fender. They were talking like old friends when the door opened and a lady-in-waiting rushed in, crying, "Oh, your Highness is here!"

"Yes, here I am, and I am very well entertained," said the little old woman.

Rose, pink with confusion, could only throw herself at the feet of the little old woman, who was the Princess de Conti herself, begging forgiveness for her mistake. All this pleased the princess, who helped the young girl to her feet, promising that henceforth Rose might count on her friendship,—a promise which she soon made good.

THE RISE OF ROSE BERTIN

The first proof came when the princess secured for her the making of a trousseau for Louise Marie Adelaïde de Bourbon, a daughter of the Duke de Penthièvre, who was about to marry the Duke de Chartres. As Mlle. de Bourbon was the richest heiress in the kingdom, this was a stroke of fortune for the little milliner of twenty-two years, Rose Bertin. It is needless to tell of her satisfaction when she entered the office of her employer to tell her the happy news. The latter, who already had come to consider Rose as superior to her other employees, opened wide her arms, saying, "Little one, from this time forth we are partners."

And from that day the "Trait Galant" had two heads, of which the active, irrepressible, novelty-seeking, inventing, designing, and creating one was not the original proprietress, but the ingenious, ambitious, and determined little Picardy peasant girl herself; she saw fortune coming her way and lost no time in making for herself in the quartier St. Honoré a name known to all Europe.

Widespread popularity did not come until 1770, the year in which she opened on her own account an establishment which she called "Grand Mogol." Already the protegée of the Princess de Conti, the Duchess de Chartres, and Madame de Lamballe, she finally attained the highest favor of all, that of filling the orders of the Dauphine, the future Queen Marie Antoinette. It is a well-known story, that of the confidence bestowed on Rose Bertin by the new queen and of the secret conference which the two held daily at Versailles. Wraps covered with lace, grand gala costumes, embroidered robes, hats of Italian straw, coiffures "à la Belle Poule," "à l'Iphigénie," "à la circonstance," such were the subjects of these secret conferences. Rose Bertin was inexhaustible, always on the scent of new facts, big and little incidents, which might furnish her with new ideas or a way of naming ideas in a piquant manner. The fashion ran then to vast and imposing head-dresses. One may guess how the wig-makers and vendors of frivolities profited by that for their own glory. A court lady ready for a ball could hardly enter her carriage, so much complicated scaffolding of gauze, flowers, and feathers did she bear on her head, already laden with puffs and curls.

THESE THINGS WERE REALLY WORN

All manner of things were represented by these extravagant coiffures, these indescribable head-dresses; a restless sea with wild ducks, a virgin forest where a hunter followed the trail, a mountain furrowed with silver rivers, an English park with its little lake, its trees, and its solitary grotto, scene of gentle meditations. Did the French squadron return crowned with laurels, Mlle. Bertin created a "*pouf à la d'Estaing*," in honor of the victorious admiral; did high prices make trouble in Paris, she instantly created the "*bonnets à la révolte*;" and there were peasant bonnets and Henry IV bonnets. Each month, each week almost, saw the birth of a new "*pouf*." The Queen was giving a bad example, cried the moralists.

(*Continued on page 92*)

Rose Bertin was once a little Picardy peasant girl who, by sheer energy and creativeness, became the "marchand de toilettes" of Marie Antoinette

FOR THE HOSTESS

To Practise Efficient War Economy, One Must Know What to Do Without; Those Who Can Afford It, Should Eat Nothing but Luxuries, And Leave the Necessities for Others; the Rules for War-Time Tea

THERE has probably never been any custom dearer to the English heart, or more closely connected, in the minds of outsiders, with the English nation, than their custom of serving afternoon tea. But now, England has abolished her pet hobby, and, difficult as it is, one must picture her without this most characteristic and cozy of meals. From cottage to mansion, the tea hour has been observed in the past as a national institution, but now, from cottage to mansion, it has been sacrificed on the altar of food economy. Its discontinuance in many homes in England has required more heroism than almost any other material sacrifice her people have been obliged to make. At present, the ceremony, even where it exists, is without its former charm. Even among those who still cling to the custom, the guest who is asked for tea is expected to bring her own sugar and fancy cakes. And, even where breadstuffs are served, they are limited by the Food Controller to two ounces for each person.

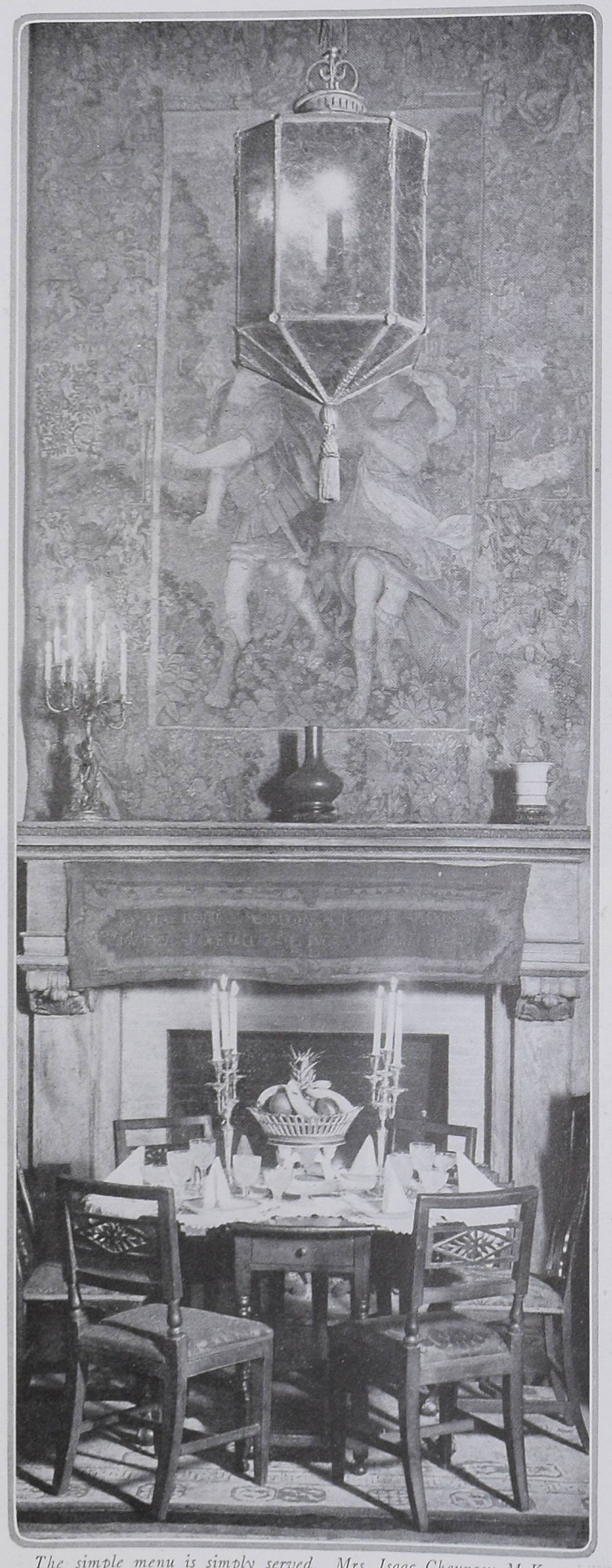
And now the same state of affairs is coming to pass in this country. Mr. Hoover very strongly advocates the elimination of the fourth meal, whether it is afternoon tea or after-theatre supper. These meals he considers excusable only when they are so carefully planned as not to consume staples, or when planned in conjunction with the other meals, so that the regular meals are lighter when tea or a late supper is served. No one who eats only his fair portion can be accused of being a slacker just because he prefers to eat it in four meals instead of three. But even those who cannot concede that afternoon tea gives any needed nourishment, must admit its value as a relaxation and a social pleasure, and must admit that there is a possibility of keeping it within the food conservation laws without taking away its attractiveness.

Sugar will be an important consideration of the hostess who is planning ideal war-time teas. While sugar is a very necessary food, the committees on food administration tell us that most people eat too much of it. The Food Administration asks that each person use only two to three ounces a day. This means not only cutting down the amount actually eaten, but eliminating waste; no more sugar from the bottom of teacups must be poured down the kitchen sink; no more sugar must be added to drinks than is actually needed for sweetening them.

USING STALE BREAD

The disposition of stale wheat bread is always a difficulty to the housekeeper, but it is a doubly important difficulty in times like these. But stale-bread cookies make tempting tea cakes; so do corn cookies; and oatmeal macaroons have also become really popular. If cake is served, it should be made with some fat other than butter and should be without frosting. If one serves sandwiches, they should be made of rye or oatmeal bread, with a filling of vegetable salad or of cheese made from sour cream. Ripe olives are cheap and plentiful and can also be made into sandwiches. A savory marmalade for afternoon-tea sandwiches can be made from the small yellow tomato which is grown in some communities. And those fruits and vegetables which are grown nearby should be used in order to save transportation.

As to after-theatre suppers, it is understood that they should only be indulged in when they are planned as a part of the day's necessary foods. Fowl and all kinds of sea foods are permissible. Butter should be eaten sparingly, and wheat bread should be omitted unless one has saved the day's portion of wheat. The broad general principle to be followed in planning meals, both regular meals and tea and supper, is to use perishables rather than staples, foods which are plentiful rather than foods much in demand, and to cut down where possible on wheat, meat, and butter. And if a fourth meal is to be eaten, the regular dinner must be adapted to the programme. For instance, if sweets are served at the afternoon tea, the dessert at dinner should be omitted. If the after-theatre supper is to be a substantial one, including meat or a large amount of fish, the amount of meat intended for dinner may be curtailed. The following recipes may be of service to the woman who wishes to bring her menus within the recommendations of the government.



The simple menu is simply served. Mrs. Isaac Chauncey McKeever has her after-theatre suppers served informally in front of the fireplace

SERVICE RECIPES

For corn cookies, one half-cup of oleomargarine is creamed; to it are added one cup of sugar, one egg, one cup of sour milk or cream, and one scant half-teaspoonful of soda, flavored with lemon or nutmeg. This is mixed with one pint of corn-meal and about one cup of flour, and is then dropped on pans and baked.

For oatmeal macaroons, the ingredients are one cup of oatmeal, one half-cup of sugar, one teaspoonful of baking powder, one quarter of a teaspoonful of salt, one egg, one teaspoonful of fat, and one teaspoonful of vanilla or sherry. After the ingredients are mixed, the egg is added, slightly beaten; then the melted fat and vanilla are put in. The cakes are to be dropped from a teaspoon on to an oiled tin, and baked in a slow oven for from five to seven minutes.

As the war cry is to save the wheat and use corn and oats, this recipe for oatmeal yeast bread will be of interest. The recipe makes one loaf. The ingredients are one cup of milk and water, or water, one teaspoonful of salt, one tablespoonful of fat, two tablespoonfuls of sugar, one cup of rolled oats, two and one-half cups of wheat flour, one half-cake of compressed yeast, one quarter of a cup of warm water. The liquid is scalded and poured over the rolled oats, sugar, salt, and fat. It is then left to stand until lukewarm (about half an hour). The yeast, softened in warm water, is added; then the flour is added and kneaded in. It should rise until double its bulk, then is kneaded again and placed in the pan. When light, it is to be baked in a moderate oven for from forty-five to sixty minutes.

SAVING OF STAPLES

There is one other important suggestion which one must take into account; it is that those who can afford to do so should economize in the staples and indulge in the luxuries of the table. This wise conclusion was arrived at in England after some of the rich women, for patriotic reasons, had cut down the number of courses served at their tables to not more than three, with the result that a vastly larger consumption of staples occurred. It is highly desirable that people who can afford it should eat delicacies,—mushrooms, terrapin, caviar,—any expensive luxury that will release the plain roast beef, wheat bread, and pork, to those who cannot afford the other things.

SMART FASHIONS *for* LIMITED IN EFFECTS

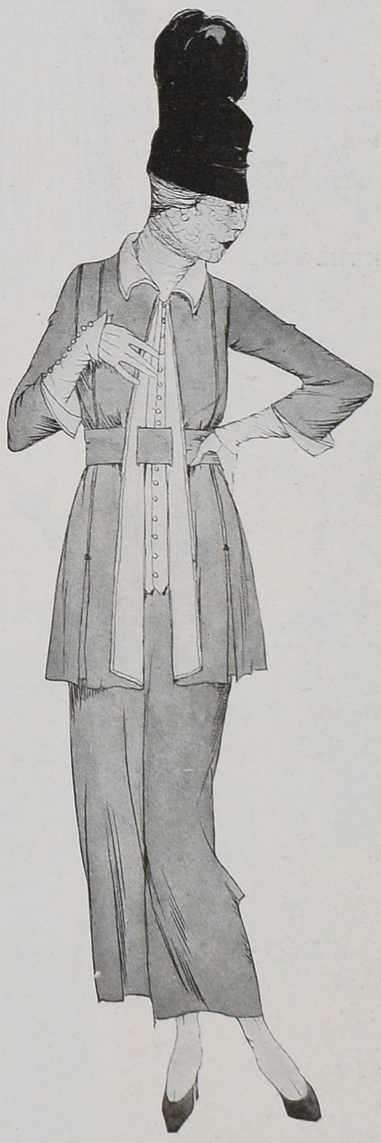
New Gowns for Old Are the Portion of Her Who Introduces Vests to Last Year's Coats, And Brings Congenial Materials Together

The very latest mode inspired this suit,—its narrow pleated skirt, the loose lines of the coat, the coat-vest, and undersleeves. Black velours combined with beige broadcloth could be used

THE time of year has come again when one's thoughts turn to the study of clothes and the selection of a new wardrobe. As one views and reviews the different collections of autumn and winter modes, one cannot help feeling that there is a little of almost every style and period of fashion. However, this much is certain: the new silhouette is undeniably straight, with long slim lines. This applies to separate coats, to skirts, and to one-piece dresses. Coats may be of almost any length, but most of them come to the knee or are three-quarters length. It has become almost a habit with the dressmakers to show a number of very long coats at the autumn openings, as though they would have us believe that this would be the mode. But one cannot be other than skeptical, since experience leads us to suspect that later on the smartest of tailor-mades may have much shorter coats,—stopping just above the knee or half-way between waist and knee.

THE USES OF THE VEST

The vest is one of the new and characteristic features of the autumn mode. There is something unusual in its use in many of the new suits, and especially useful for the woman of limited means, these adjuncts to her costume are not only a welcome aid in renewing her wardrobe, but they also add warmth. Sometimes a vest is merely simulated, and again there is a true vest which forms an underjacket. In the sketch at the lower left part of this page, is a suit with a simulated vest. The suit is in dark brown camel's hair, and the vest and facings are in beige velours, for soft materials are approved of fashion this autumn; and it is surprising how durable and practical a suit of one of these may be. Of course, one must demand the best quality. Shades of brown and taupe and gray are newest. This suit has a straight skirt; and the coat, which would be lovely lined in beige velours, is of a smart length and has inverted pleats at either side. The front panels turn back and the belt runs through them. The vest is a straight piece which buttons high to the neck, with small self-covered buttons; for buttons covered with the material are favored. In the suit at the upper left of the page the vest, at first glance, appears to be of the same type as the one just described; yet in reality this one is designed as a separate undercoat. The suit has other new features, too; pleats are very smart just now, and the fine box pleats in this skirt hang perfectly straight and tight. Also the loose sack line of the coat shown here is especially favored. This suit would be good in black velours, with the vest-coat and undersleeves in light gray or beige broadcloth. The buttons, to be really correct, should be covered with the broadcloth; while bands of black lynx around the neck, down the front of the coat, and around the sleeves would complete the distinction of this costume.



Two smart soft-finished fabrics are combined in this suit: dark brown camel's hair, with beige velours for vest and facings. The straight skirt, the vest, and the undersleeves are very new

Last year's material may be used for this velvet surplice dress, with its long narrow underskirt, its bodice and tunic, and its underwaist,—which should be of chiffon or Georgette crêpe

and warm shades of rose, to
and putty-colour; there are
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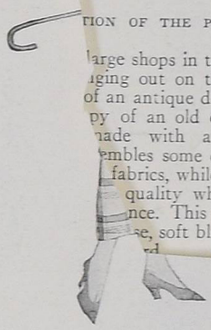

TION OF THE PAST IS FELT

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fabrics, while the colours
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This skirt of Scotch plaid tartan finds its complement in a sleeveless coat of hunter's green broadcloth with bone buttons. These worn with a soft silk shirt black silk tie

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The sleeves influenced by the sleeveless coe Chippendale develfavored feat designer was adaptmer, are to the Chinese inspiratreme William Chambers. This reso with a background in black Cane, with neutralized green and fres in a small design of birds st trees; price, $5 a yard.

e price of metal is so exorbitant eavers have found a substitute gives the effect of dull gold. It is ooden fibre which does not tarnish, nost admirable feature, and is used in any attractive designs. The richest and most formal draperies are developed in metals and heavy silks. They combine gold and black; price, $5 a yard.

SEEN *in the* SHOPS

There Are Blouses for Every Occasion and Some That Suit Almost Any Occasion; Crêpe Georgette, Satin, and Wool Velours Carry One Through the Winter Wardrobe

One is not apt to get tired of a blouse which combines two materials, such as a Georgette crêpe blouse with a satin panel and cuffs; $7.95

It is an adaptable blouse which is blue satin below and blue Georgette crêpe above, with black and white satin collars and cuffs; $12.75

SUCH a simple matter as a blouse can easily make or mar the appearance of a smart suit. One should take particular care, when choosing a dark blouse, to see that it is becoming as well as appropriate to wear with the suit. Great popularity is promised for the colored blouse this season. More than ever noticeable are combinations of both color and material. Satins are often combined with Georgette crêpe, sometimes in contrasting colors, but usually in one tone.

COMBINING MATERIALS AND COLORS

An illustration of the combination of materials in a clever way appears at the upper right on this page. The lustrous black satin which composes the lower part of the bodice is joined to the black Georgette crêpe with black silk braid in an irregular design which continues up to the neck-line. The sheerness of the Georgette crêpe is accentuated by a white lining of the same, and the outer edge of the white satin collar is rolled back and faced with black satin. This idea is reversed on the pointed cuffs which hold the loose sleeves; they are of black satin faced with white. This blouse comes also in blue.

For formal wear there appear, every year, blouses of Georgette crêpe, which, though not expensive, are planned with an eye to good design and good material. It is interesting to note the lavish but not too ornate use of metal trimming. In the blouse illustrated at the bottom of the page, silver threads and small silver buttons, almost like beads, are embroidered in a wide band, making a delicate contrast with the transparent dark blue Georgette crêpe of which the waist is made. The collar and jabot, which are made of the material, are finished with a picot edge; silver buttons are used to trim them and to fasten the cuffs.

Another blouse which shows the combination of satin and Georgette crêpe of the same tone, is illustrated at the upper left on this page. Navy blue satin fashions the broad front panel and the wide cuffs, covers the plentiful buttons, and forms loops to fasten the cuffs. Dark blue Georgette crêpe constitutes the main portion of the waist, and its quality

A tailored blouse is fittingly made of dark blue Georgette crêpe; lest it seem too businesslike, it is decorated with bright red arrows and arrowheads, machine-stitched; $7.50

A crêpe de Chine blouse that is plain and yet softly becoming supplies both morning and afternoon needs; it is of beige crêpe with a blue Georgette crêpe tie at the front; $7.95

They are using silver trimming on things now; this filmy pattern is traced out in silver buttons which are as small as beads; $13.75

makes a pleasing contrast to the high sheen of the satin; it is laid in deep tucks over the shoulders. The white satin collar is charmingly cut.

Every woman's wardrobe should include at least one dark blouse, but it is often difficult to find such a blouse that is becoming and not monotonous in colour. The sombre navy blue Georgette crêpe of the blouse in the middle of the page, at the left, is relieved by red silk arrowheads and double rows of red silk machine-stitching at either side of the front. This motif is repeated on the cuffs and the collar; the collar may be conveniently worn either high or low and is fastened with groups of three red ball buttons.

In the middle of the page, at the right, is a more tailored type of blouse, meant for general wear. It is hard to find much diversity in tailored blouses, especially in a blouse which can be worn for both town and country; that fact makes this blouse the more to be respected. It is of crêpe de Chine, in the beige which is so popular at present. The collar is cut in two parts, of which the upper is cut in long points and finished with hemstitching; the lower is of double thickness and fastens over the blue Georgette crêpe tie with pearl buttons and bound button-holes of the material.

The soft, youthful, Georgette crêpe blouse at the top of page 79, is in the new shade of gray blue. Bands of the crêpe are set in with hemstitching around the collar, cuffs, and bodice, and are embroidered in dots of gray silk. The narrow tie is blue Georgette crêpe on one side and gray Georgette crêpe on the other.

A SUIT FOR TOWN AND COUNTRY

At this time of the year, it is necessary seriously to consider the winter wardrobe; in selecting it, the greatest care should be taken in order to get the right clothes for the right time. A woman of moderate income does not, as a rule, get a great number of clothes, but it is necessary for her to have good clothes for any occasion that may arise. One can often combine a country and town suit in one suit like the model sketched in the middle of page 79, at the right. Like many of the suits for autumn, it is made

of men's suit material, in dark blue mixtures, in brown, and in a soft green containing a suggestion of a cross-bar of a lighter shade. It may be made, also, of the popular oxford cloth. It is exceedingly well tailored, and the severity of its pockets and belt is emphasized by narrow black braid and black bone buttons. The back is laid in three inverted plaits which are stitched only as far as black silk arrow-heads at the shoulder-line. The strictly tailored black velvet hat sketched with this suit is banded and bound on the outer edge with black grosgrain ribbon. It may be had in dark colours,—navy blue, brown, or purple.

The soft suède-finished materials, in dark tones and in tans and grays (which still hold their own among the popular colours), will be worn by the well-dressed woman in the city. A well-made suit of wool velours is shown at the lower left on this page; excellent tailoring, simplicity of design, and durability recommend this suit. The collar shows a new feature,—a suggestion of the mufflers so much worn last year. This can be worn either open or closed; it is shown in the small sketch, closed. Bands of seal trim the ends of this scarf attachment and form the cuffs. An inconspicuous buckle of bone in the same tone as the suit fastens the narrow belt which holds in the slight fulness. The back is similar to the front in design.

Worn with this suit is a hat which combines two colours and two materials. The dark blue velvet crown is corded at the top; the brim is of cream coloured plush,—it extends down over the eyes, then turns abruptly back; it is braided with blue soutache. A loop at the side, which again combines the materials, gives a dash of line to the general contour.

The blouse with inserts, hemstitched, always looks carefully finished, especially when the inserts are embroidered with dots; price, $8.95

BLACK AND WHITE SATIN

A tailored satin frock, excellent for street wear in the late autumn or under a long coat in winter, is in the middle of this page at the left. The lines of the dress are straight and simple enough to give to almost any wearer a slender silhouette. The collar and facings of the loops on the skirt are of white satin, and the tunic skirt is turned back at either side of the skirt where it falls in graceful folds. Buttons and bound buttonholes of the material fasten the close-fitting sleeves. This comes in taupe, blue, amethyst, and black. A shirred brim with a soft crushed crown makes for softness on the hat worn with the dress just described. The black velvet of which it is fashioned is of excellent quality, and its only trimming is the large pearl pin—a trimming that is very characteristic of the autumn millinery trimmings.

A SATIN HOUSE DRESS

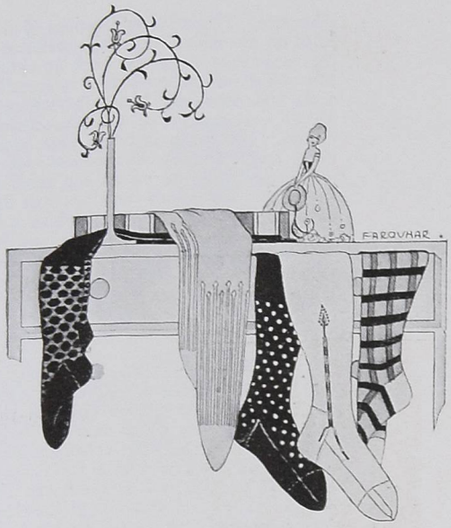
For an informal house dress there is nothing better than a soft satin. The frock shown at the lower right on this page is one of exceptional value and good style. The surplice waist is finished with a deep fold of white satin and is prolonged into a tied sash at the back. The skirt is laid in soft draperies at the sides, has a pointed yoke, and fastens with self-covered buttons. The sleeves are of Georgette crêpe, and the long black satin cuffs are faced with white satin. This dress may be purchased also in navy blue and in taupe. This vogue for satin is worth pondering on. It took quite a while to establish satin as a suitable material for the tailored style of dress, but once accepted, it holds its own apparently without question. It combines the qualities of durability and adaptability to line as few fabrics are able to do. Even crêpe de Chine is less durable. Add to this the fact that so much of the satin used, especially for collars, is washable, and the reasons for its extensive use are more than ever apparent. The satin that is made in modern factories may not be able to "stand alone" as did the satin dresses that the kind of people who write the histories of costume are always talking about, but at least the satin of to-day has the virtue of holding its colour, and in these days of uncertain dyes, a material which does not fade easily is appreciated.

For street wear late into the autumn a plain dark satin frock is admirable. Though plain, this frock might be used for indoor occasions as well; $35; hat, $8.75

Some of the plain suits are made of real men's suit material; or they are of that useful town-and-country material, oxford cloth, which is tan; $45; hat, $12

This is made, like many of the Paris suits, with a muffler collar attached; in the small sketch, it is shown closed; it is trimmed with sealskin; $59.50. Hat of blue velvet with a cream plush brim, $15

Black satin makes a very satisfying material for a house frock. The long Georgette crêpe sleeves are caught into black satin cuffs which are faced with white satin in the same way that the collar is; $24.50



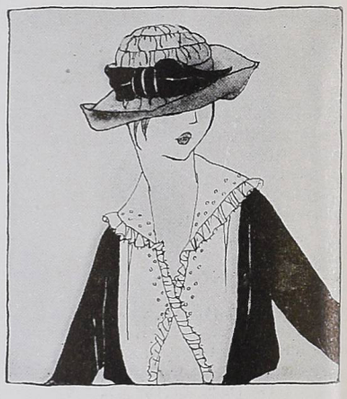
(*From left to right*) *A woolen stocking, in various colours; $3.75. French silk stocking, two-toned stripes, are in many colours; $7.50. Wool stocking in heather mixture, silk dot; $6. White silk, two-toned clock, $2.75. Silk and lisle in blue and gray; $2.25*

Over a turban of beige plush is a buff coloured silk veil with a leaf design in silk. Hat comes in black or white; $4.50. Veil in blue, buff, or black; $2.95

(*Left to right*) *A wide-meshed veil in hexagonal silk mesh has squares woven in it; in several colours, 50 cents a yard. A black hexagonal mesh with gray thread design, is to be worn over the hat; $3.50. Black hexagonal mesh with round dots, 50 cents a yard*

A crisp white organdy collar has an edging of hemstitching and two rows of narrow Valenciennes lace; $2.95. Charmeuse velvet forms the hat, which is trimmed with a two-toned velvet ribbon; $18.00

An organdy surplice guimpe, trimmed with Valenciennes lace or organdy and hemstitching, is $12. Hat of rose velvet with soft brim; also in other colours; $5.95



Net, embroidered with dots, is the foundation for a yellow organdy guimpe with picot-edged organdy ruffles; $3.95. Soft purple grosgrain ribbon forms the crown of a purple velvet hat; in all colours, $5

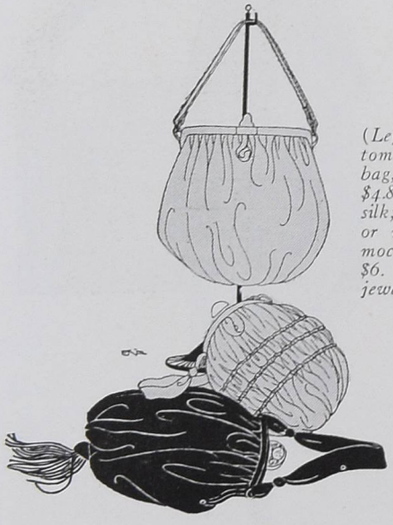
IF IT'S ANY SORT OF ACCESSORY,

THE SHOPS CERTAINLY HAVE IT

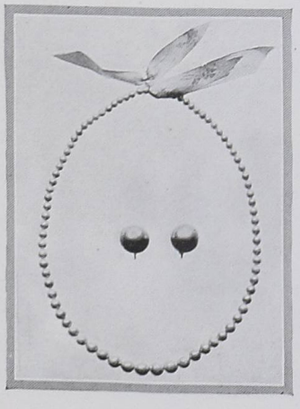
Dresden silk lines this velvet bag, which has a silver clasp and is fitted with powder-puff and mirror; in black, purple, beige, and gray chiffon velvet; $6.50

TO KNOW WHAT THE SHOPS CONTAIN,

IS TO SELECT EXACTLY WHAT YOU WANT



(*Left, from top to bottom*) *A fitted suède bag, lined with moire; $4.85; also in moire silk; $3.50. Velvet or mocha fitted bag; mocha, $7.50; velvet, $6. Black velvet bag, jeweled clasp; $8.50*



(*Left*) *It's very smart to have necklace and trim-looking earrings match as these do; they are both of imitation pearl, which is guaranteed absolutely indestructible; earrings, $10.95; necklace, $25*

There are two pockets in this patent leather envelope purse which is fitted and lined with silk; plaid or striped leather; $5. A swagger stick of partridge wood has a sterling silver tip; the price is $1.25

FOR THE DÉBUTANTE'S MOTHER, FASHION PROVIDES SOFT TONES AND GRACIOUS DIGNITY OF LINE

The return to town brings the need of such a suit as this one of dark blue serge and black satin, which has the long coat now favored. The hat is also of black satin, and blue plumes

This skirt is of black satin, the jacket is of gray violet jersey with a velours de laine surface, and the vest is of satin of the same color. The hat is of gray violet tissue with violet cock's feathers

Revers, girdle, and cuffs of black satin give character to this gray satin frock, which is made becoming by a bodice of white satin. The tightly fitted sleeves are very smart

The straight lines of this gown of corbeau satin foulard are given character by the violet triangles set in the corsage, and by the long girdle, which is of corbeau satin foulard lined with violet, and finished with blue and violet tassels

This afternoon frock of gray crêpe de Chine has its bodice embroidered in silver, and its girdle and collar of black satin are trimmed with tiny buttons and button-holes

The YOUNGER GENERATION

The little girl takes the winds of autumn with a very good grace in such a coat as this. The seeming Eton jacket of navy blue velvet is really a make-believe, for it is part of the coat itself; the rest of which, including the deep turn-over collar, the turn-back cuffs, and the buttons, is of French blue broadcloth, and is so long that it covers the whole dress. The tam-o'-shanter hat is also of the French blue broadcloth, and has ribbon streamers of blue velvet

This coat happened when a little girl's dream of a coat came true. That is why it looks so grown up, and why the beige broadcloth has so much beaver fur on it, and has ball buttons of broadcloth all down the front. The collar and yoke and cuffs are of the fur, and there was plenty left to go all around the bottom. A poke bonnet of beaver brown velvet faced with beige Georgette crêpe, and having a draped band about it, would complete the owner's happiness

One is eager for winter if one has a little black velvet coat like the one sketched below, at the left, hanging in one's closet. For it has gray squirrel at neck and cuffs and black velvet buttons; also, it slips on like a frock and opens to just below the yoke, which is outlined by a band of shirred chiffon velvet. The hat worn with this coat suggests going to a party. If made of black velvet with a shirred band of chiffon velvet, and a wreath of roses in flesh pink and moss green silk, and then if both hat and coat were lined with flesh pink silk, the picture would be complete. School days will come, and the blue serge dress sketched below at the right prepares the little girl to meet them. It has a narrow collar of kolinsky, natural colored, its straight bodice fastens in front with little serge buttons, and a sash of the serge ties behind. The toque is of navy blue velours, trimmed with navy blue streamers

When a little girl wears a white crêpe de Chine frock with white marabou at hem and wrists, and a sash of hydrangea blue ribbon, she looks precisely like the little girl sketched below, at the left. To complete the effect, the ribbon sash wears a rosette in front and sash ends hanging down behind: and the double picot-edged collar has an under part of hydrangea blue chiffon. The mushroom hat has a soft tam-o'shanter crown, and is of white crêpe de Chine faced with hydrangea blue silk. It is trimmed with streamers of white grosgrain ribbon. At the right of this dress is a frock for the tailor-made child. As sketched, it is in rajah silk, with suspenders of the silk which are fastened to the belt and at the waist with covered buttons of the silk. A wide sash of the white rajah silk, embroidered in Indian colors in silk floss, passes through the suspenders and loops loosely at one side

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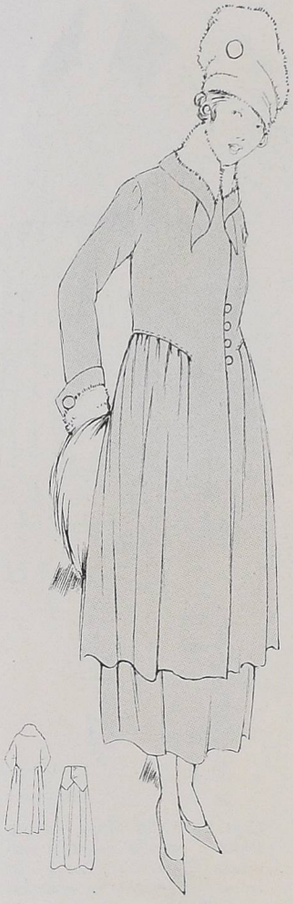


Coat No. S3551; skirt No. S3552. The slim straight line of this suit is very smart, as is also the long skirt of the coat

Coat No. S3824; frock No. S3825. This one-piece frock may be of duvetyn and satin, worn with a duvetyn coat

(Right) Coat No. S3937; skirt No. S3938. Very new in line is this suit, which is satin bound and may be of either velvet or of duvetyn

Coat No. S3941; skirt No. S3942. This duvetyn suit may have its waistcoat of velveteen, and the collar faced with velveteen. The fur may be omitted if preferred

Coat No. S3939; skirt No. S3940. Velvet of a contrasting shade is used to face the pockets of this suit and to finish the bell sleeves and the high, loose, buttoned collar

Frock No. S3952. Overblouse and skirt of this frock may be of serge velveteen, with vest and sleeves of satin or chiffon

(Left) Frock No. S3949. This one-piece frock may be of either satin or serge, and would combine the two very successfully

(Right) Coat No. S3789; skirt No. S3790. Very youthful is this suit of sapphire velveteen, with collar and cuffs of nutria

Coat No. S3661. This topcoat, which is equally smart in velveteen or duvetyn, has a collar and cuff-pieces of moleskin

SMART NEW STREET FROCKS AND SUITS

PREPARE THE WOMAN FOR EARLY AUTUMN

Coat No. S3712; skirt No. S3713. Sand-colored velveteen with a collar of moleskin fashions this suit

Coat No. S3684; skirt No. S3685. The skirt of this suit is checked velveteen; the coat is plain velveteen

Coat No. S3751; skirt No. S3755. A slender girlish line is achieved in this coat-suit of Poiret twill

Coat No. S3762; skirt No. S3763. A jersey suit of Burgundy has the collar and coat-facing of rabbit

Frock No. S3950. The overdress of this frock is of serge, while the underskirt is of black satin, cut narrow

Waist No. S3770; skirt No. S3771. Chenille braiding and buttons may be used with good effect to trim this frock of satin or serge

Frock No. S3776. An afternoon frock of velvet has the front and back cut in but two pieces, and is trimmed with touches of embroidery

Frock No. S3721. The sole trimming on this black satin or velveteen frock is composed of its jet buttons and white collar and cuffs

Waist No. S3784; skirt No. S3785. The blouse and skirt of this gown are of chiffon velvet or satin; and the chiffon overskirt is smocked

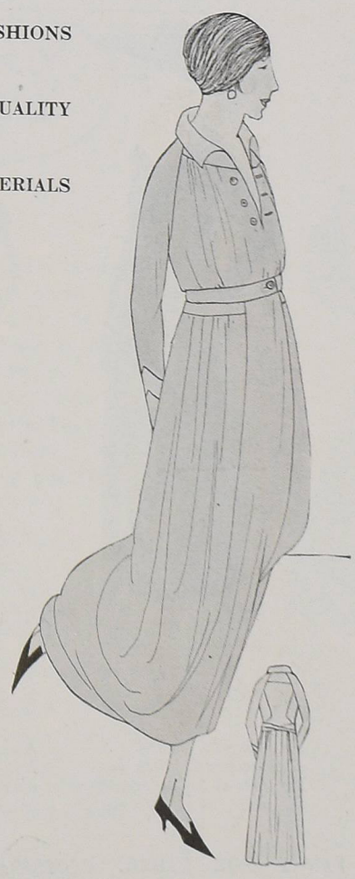
Frock No. S3864. This youthful frock has the underarm sections and the underside of the pockets cut in one piece with the belts

THIS SEASON'S FASHIONS

ADMIT OF INDIVIDUALITY

IN CHOICE OF MATERIALS

Waist No. S3931; skirt No. S3932. A frock of blue serge has as its sole trimming nickel buttons on both the waist and skirt

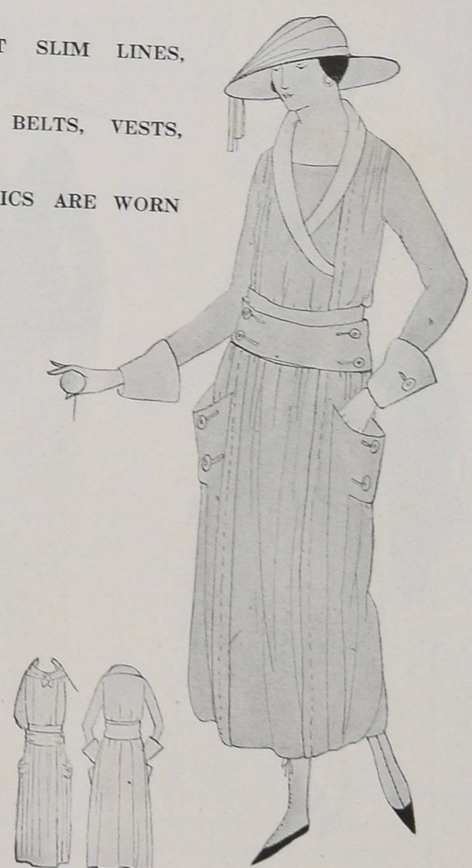


Frock No. S3943. This one-piece frock of satin or serge slips on conveniently over the head, and has the new, close, long sleeves

STRAIGHT SLIM LINES,

NARROW BELTS, VESTS,

AND TUNICS ARE WORN



Frock No. S3930. This one-piece frock, with its distinctive girdle, has two collars in its pattern, both of them new and effective

Waist No. S3768; skirt No. S3769. This two-piece frock may have its overblouse of velvet and its sleeves of satin

Frock No. S3951. Metal threads and fur banding trim a one-piece frock of satin or velvet, which has an overskirt

Waist No. S3928; skirt No. S3929. Very smart are the basque and new collar of this two-piece frock for wool jersey

Waist No. S3947; skirt No. S3948. A frock of blue serge has machine stitching of black silk and a narrow rolled collar

Waist No. S3735; skirt No. S3736. Tunic and waist are cut in one piece in this gown and may contrast with the skirt

Waist No. S3764; skirt No. S3765. The skirt may be of sand-coloured satin, the overwaist of black

Frock No. S3638. A smoke-coloured frock has the front of the waist and the girdle cut in one piece

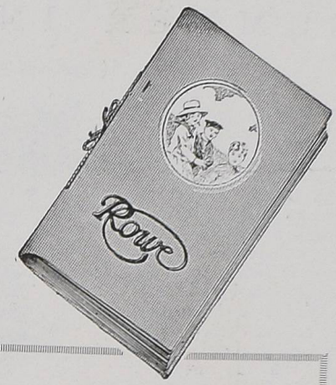
Waist No. S3749; skirt No. S3750. This skirt is of crêpe, and the overblouse is made of satin

Waist No. S3860; skirt No. S3861. This two-piece frock is suitable for chiffon velvet and Georgette crêpe or chiffon

FASHION'S FANCY FOR FABRIC COMBINATION

FINDS EXPRESSION IN SEASONABLE FROCKS

The Rowe Journal



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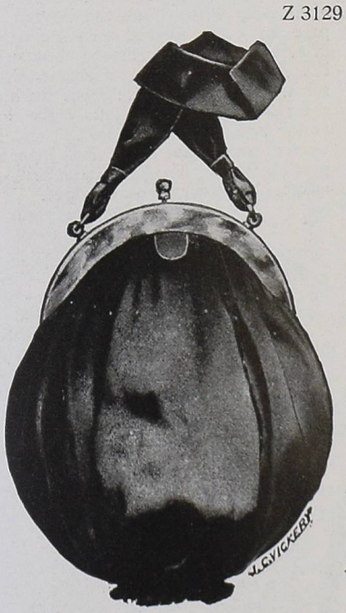

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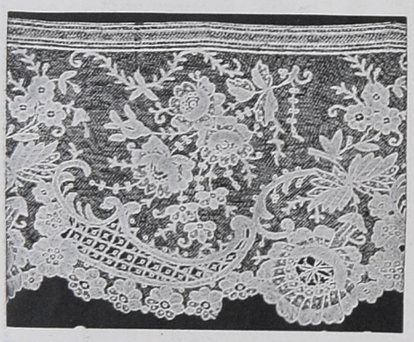

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SUMMER IN NEWPORT

(Continued from page 48)

When she motored one afternoon—all Newport motors in the afternoon — Mrs. Cyril Hatch wore a green hat with white wings

sketched at the lower right on page 48. She was leaving the Casino after a brisk game. Her clothes are interesting, for she wears a coat of soft tan camel's hair. This coat is similar to the coats worn by all the men over their tennis or bathing clothes, and is an invaluable adjunct to the summer outfit of the sportswoman, for it is soft and warm and really very smart. About Miss Sears's neck was bound a soft wool muffler which was also an item filched from the masculine wardrobe. Men wear these mufflers in gay colours, such as yellow and blue, with white or tan wool coats, and they are very effective. Mr. Cyril Hatch, for instance, wears a coat of white camel's hair and a brilliant yellow muffler. At his heels are his inseparable companions, a slim white Russian wolfhound and a tiny terrier pup, Dick, who is the delight of every child that plays in the sand at Hazzard Beach.

THE HAREM VEIL

The harem veils are much in evidence during the tennis hour, and black veils are greatly favoured. Most of the young girls wear flannel skirts and boyish shirts of silk or flannel and perhaps a sweater when playing. Black sweaters are very smart and they may be either sleeveless or sleeved, but they are always of slip-on persuasion. A very unusual sweater was worn by a young girl who played an excellent game one morning and is sketched at the upper middle on page 46. It was black and white, patterned horizontally in an Indian design, and her white flannel skirt was bound with black. About her black and white hat was bound the inevitable harem veil, this time of black chiffon.

From the Casino one goes to Bailey's Beach, sometimes for a dip in the surf, more often to look on. At Bailey's one sees the gingham frock and its first cousin, the batiste gown, in their full glory. A characteristic gown of this type is pictured at the right in the sketch in the middle of page 46. It is of pale pink batiste, dotted with white, trimmed only with tucks, and with the collar of the same material, scalloped on the edge. The woman with whom the wearer of this gown is chatting is gowned in deep pink jersey cloth, and she wears a dark blue hat and a flowing veil. A batiste gown, but not one of the regulation batiste gowns, is that sketched at the lower right on page 46. It is white, with a fine tan stripe in it, and the collar, belt, and cuffs are of black taffeta. The hat is black, and its wearer is so completely disguised by her black chiffon veil that one cannot say who she is. In her hand she carries a Red Cross knitting bag, for much knitting for the soldiers is done on the breezy porch at Bailey's. This porch at Newport is like the Ritz in New York. It is the point to which everyone gravitates at some time or other during the day. Mrs. Whitman, the wife of the Governor, was sketched here one morning as she paused to chat with some friends. Her suit of oyster white jersey cloth had a long coat, —a forecast of the styles of the autumn. Her brown flat straw sailor hat had a curious band of yellow and brown straw, and her harem veil was tobacco brown in colour. She is sketched at the lower left on page 46. That was an interesting day at Bailey's Beach, for it was one of the days upon which Mrs. Alexander Dallas Bache Pratt wore the bathing-costume sketched at the lower left on page 48. The straight suit of black satin was heavily fringed at the bottom and bound around at a low waist-line with a black patent leather belt edged with white. Her hat was black, faced with white, and was as practical as it was decorative, for the stiff surf which she later braved failed to loosen it from her head. Black, too, was the mouche which invited attention to the whiteness of her throat, and brilliant scarlet was the cape of rubberized material which floated from her shoulders and which made a gay spot of colour against the gray sands. In marked contrast to Mrs. Pratt's striking costume was the Quaker-like bathing-suit of Miss Katharine Porter; this was fashioned of soft gray jersey cloth with a white collar and a white belt buttoned at the sides. Miss Porter's gray jersey cloth hat had a close white turned-up brim, and her stockings were gray,—no one wears shoes on Bailey's Beach. Mrs. Lydig Hoyt, who swims as she rides, exceedingly well, wore the practical black bathing-suit with a becoming white collar and a close white bathing-cap sketched at the bottom of page 89 Long-sleeved suits are much in evidence, especially among those who bathe rather than swim. A characteristic suit with a band of white about the high collar and narrow white cuffs is sketched in the lower middle of page 48, and its wearer carries one of the flat Japanese parasols that dot the beach with brilliant splashes of colour here and there.

On the Beach one day, Mrs. Alexander Dallas Bache Pratt wore a green frock

Mrs. Burke Roche, in old-blue and white chiffon, was sketched while shopping

At the gates of Bailey's there is much collecting of guests for luncheon, which comes next in order in the routine of a Newport day. All of these luncheons are informal, and, as a rule, some member of the army is the guest of honour. Impromptu luncheon parties, too, gather at Hill Top Inn. Mrs. Ogden Mills, who is sketched in the middle of page 47, appeared at

(Continued on page 89)

SUMMER IN NEWPORT

Hill Top Inn wearing one of her characteristic flat hats of pale blue orchid coloured organdy upon which a band of orchid pink ribbon formed a delightful note. Mrs. Mills affects broad flat hats and simple soft frocks which have loose sleeves from which her slim arms taper into the points of her deeply tinted nails. Upon the little finger of one hand she wears a ring of black onyx, and upon the corresponding finger of the other hand a single large pearl in a simple setting.

One evening this interesting coiffure was seen at a Red Cross benefit

IN THE AFTERNOON

After luncheon, Newport rests a bit and then turns out to the afternoon ride along Bellevue Avenue and Ocean Drive. Here everyone is seen. In her motor, one afternoon, Mrs. Cyril Hatch wore the very effective hat of apple-green straw with pointed white wings upon it sketched at the top of page 88. Mrs. Hatch wears this straight upon her short locks. At this hour, too, the shops receive a few belated visitors.

The coat Mrs. J. Gordon Douglas wore at La Reserve was of red and gold brocade, tulle-panelled

Mrs. Burke Roche was sketched one afternoon on her way to make a purchase; she wore the smart gown of old-blue and white chiffon which is at the lower right on page 88. The pattern in this material was very vague and the subtlety of its colouring was emphasized by the black of the narrow collar, and by that of her hat and veil.

In the evening, the officers of the naval reserve and the visiting military officers, are entertained by the hostesses of the various villas along the cliffs. As a rule, the dinners are more or less informal affairs to which only a few people are invited. Now and then an entertainment is given for the benefit of the Red Cross or some other war charity, and always at the week end there is dancing at La Reserve, the name which has been given to the remodelled Berger's, the dancing pavilion photographed at the bottom of page 47. When an entertainment is given in one of the homes of Newport, formal evening dress prevails, and many beautiful jewels are worn. The sketch at the upper left on page 48, shows a very lovely gown which was worn recently. It is of ivory white velvet, a material which forecasts a winter fashion, for velvet will be one of the smartest textiles for autumn gowns. Its wearer, whose hair was silvery white, accented its whiteness by great pearl earrings, and about her neck she wore a string of pearls. Dancing at La Reserve brings out a very much more simple type of frock. Many gowns on the order of that sketched at the lower left on page 47 are to be seen. This is a sketch of Miss Maud Kahn in a very lovely white chiffon dress which she wore a short time ago. On the night when the French players gave their initial performance at La Reserve, quite a smart crowd assembled there, including, among others, Mrs. J. Gordon Douglas, who wore a coat of rose and gold brocade with panels of black tulle. This coat is sketched in the middle of this page. The initial performance of "Maytime," which took place at the Opera House, also brought out a number of well-gowned women. Mrs. Cyril Hatch wore a gown of red and gold brocade sketched at the upper right of page 48, and carried with it a blue fan. She wore camelias, and the camelia, by the way, is the flower that is most worn in Newport. In the box with Mrs. Hatch was a very smart woman who wore the black satin and jet gown sketched at the upper left on page 47. Her large ostrich fan was black and white, and her necklace of onyx and diamonds was quite in the picture. In an adjoining box was Mrs. Cornelius Tangeman, whose gown had a very smart neck-line. It is sketched at the upper right on page 47.

The interesting coiffure sketched at the top of this page was worn to the concert for the benefit of the Red Cross held at "Whiteholme," the home of Dr. and Mrs. Henry Barton Jacobs at Ochre Point. The Greek line was emphasized by a band of flesh tulle. Circular earrings of old-blue were suspended from her ears.

Mrs. Jerome Bonaparte sponsored the smart costume sketched at the lower right on page 47 one evening when she dined at Hill Top Inn. Her dress was a typical restaurant gown of midnight-blue chiffon with its sleeves ending at the elbow in a graduated frill of the material. Her coat was of green velvet, and her hat not unlike an exaggerated tricorn, combined the two colours. It was of midnight-blue satin with an underlay of flat green ostrich.

Mrs. Lydig Hoyt takes swimming seriously, and her simple black suit has a sea-going air

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HOW THEY NŌ IN JAPAN

(*Continued from page 65*)

languished, but through the renaissance of the spirit of national pride and the love of old Japan, they have recently been revived. In olden times, as is the case to-day, some of the plays were transcribed into common language and presented at the common theatres, that more people might profit by the lessons taught in those old feudal days. It is also interesting to note that the plots, though much changed, form the basis of many of the modern dramas of Japan. Thus the eyes of the people are turned toward the past, its ideals and relationships, rather than toward the future with its new demands.

The position of master of Nō is inherited, as are the gorgeous costumes and quaint masks worn by the actors. It would be difficult to determine the money value of these old masks, since they have no market value,—they are never offered for sale. Their value lies in their extreme age, and in the richness of their ancestral associations. Modern copies, however, are comparatively inexpensive. Since these old masks and costumes are so valuable, they are the property of the House, and between performances are preserved in *kura* (vaults) for protection from fire, theft, and vandalism.

THOSE WHO ACT

The actors are looked upon as disciples of a great art, not as pupils. They are divided into two general classes: the actors whose work is their profession, and who act and teach only, and those who form the chorus, who are usually business and professional men, whose interest in the Nō dramas leads them to undertake the long hard training necessary to appearance in a Nō play. As in the Greek plays, the chorus acts by way of interpreter for the actor. It chants of what is taking place, or, in an interlude, introduces the next move of the actor, explains his mission, interprets his emotions, bridges the spaces of time and place, and expresses moods. Perhaps our word "intoning" will best describe the manner of singing employed by the chorus. The actors, chorus, and musicians receive a salary for each performance, sometimes a very high one.

Before the play begins, the chorus, from six to ten in number, comes in and sits on the right of the stage. They wear plain kimonos, in modern style, of blue or gray; they wear no masks, and each carries a fan. If the drama is a ceremonial play, the kimono of the chorus and musicians is dark, bearing the *mon*, or crest, of their master. When they are not singing, the chorus sit silent, as motionless and impassive as Buddhas, their fans lying closed on the floor before them, their hands concealed in their *hakama* (a kind of divided skirt). While they are singing, they use their fans, and hold them upright, with the end resting on the floor for a reason explainable only by custom, the origin of which is lost in tradition.

"ACTING-SINGING"

In addition to the chorus, there are a flute-player and players of two drum-like instruments called *otsuzumi* and *kotsuzumi*. These instruments are rather small and shaped roughly like an hour-glass, and are made of black and red lacquer. One drum is held on the left knee and is beaten with a block of wood fastened in the centre of the right palm, or with thick paper wads fastened on three fingers. The other drum is held on the right shoulder with the left hand, and is beaten with the bare fingers of the right hand. Occasionally a drummer is added to the musicians. His drum (*taiko*) closely resembles our ordinary drum. It is lifted from the floor on one side, and supported by a stick; the drummer, seated on the floor, beats automatically upon it with thick sticks held rigidly at arm's length. As the players strike these instruments, they utter guttural cries; the monotony of the beating and the discordant cries is broken by sudden flute notes, enquiring, tentative. These cries and the strained speaking voice of the actors are very artificial, produced by a tightened throat and a long holding of the breath which is very difficult to maintain. The effect of this music, once the western ear is accustomed to it, is calming; it does not agitate or inflame the emotions, but creates an atmosphere in which one can think and reflect.

The chief actors wear masks of lacquered, gilded, or painted wood displaying much delicate workmanship, and in ancient days the making of these masks occupied many artists and ranked as a high accomplishment. They are quite artificial,—it is easy to see where they are fastened on, and often bits of the actor's face are visible. Above this mask the actor wears a wig. If a ghost is represented, the actor wears a ghastly mask and has shaggy white hair falling wildly over his shoulders in front and below the waist behind; if a devil, a hideous, grinning, horned mask and an amazing shock of brilliant red hair is worn; if a woman (there are no real women upon the Nō stage), a delicate mask, a long braid of black hair, upon which is fastened at times an enormous head-dress, tall and shining and with long tails in imitation of the bonnets of olden times. The effect of these masks is to make the actor more aloof and baffling, and to lay emphasis upon his spiritual message, rather than upon his physical aspect. His own personality does not interfere with that of his rôle, as in western acting.

ORIENTAL MAGNIFICENCE

The costumes are magnificent: voluminous brocades, stiff with gold, contemporaneous with the old plays, rich as only the costumes of the feudal days of Japan can be rich. Recently, we were privileged to see the costume worn by the most famous master of Nō, Kita Roppeida San, (he is the fourteenth descendant of the first founder of this school) when he played before the Emperor at the time of the coronation. The brocade was unbelievably beautiful, stiff in itself, but made even more luxurious by its exquisite embroideries and gold. Imagine a lake of pure gold, on the edge of which stand pine trees so marvelously embroidered that even individual pine needles are indicated. Delicately shaded birds fly across the background; and this motif is repeated on the kimono a dozen times, each motif different in execution. And yet, all of this beautiful kimono but a foot or so at the bottom is covered by a shorter kimono of red and gold. The gold in this second kimono is woven into the cloth in the guise of great birds of paradise. Beneath both these kimonos is worn one of pure white silk, covered with the crest of the master in gold. Of this kimono but a fold at the throat is visible.

Aside from the chorus and musicians, the actors on the stage are very few in number. They consist of the chief actor, *shite* (doer), who sometimes brings another actor with him, called *tsure* (company). The second chief actor is the *waki* (side man). The men he occasionally brings with him are called *wakidsure*. The *waki* and *wakidsure* never wear masks, nor do the *kokate*, those who play the children's parts.

The actor who introduces the play is the *waki*, and he is very often a priest. In the old days, the plays sprang out of religious ceremonials and owed their development to Buddhist influence, and through this priest on the stage the audience could be instructed in Buddhist

principles. Sometimes the *waki* is not a priest; he may be a *daimio*, or countryman, or *samurai*, but he always enters first to introduce the chief actor.

The actor approaches the stage along the passageway already described. He may stop at one of the pine trees to explain to the audience some phase of his journey before he proceeds to the stage. He can hardly be said to walk, for the foot is not lifted from the floor except at those moments when the actor stamps on the resonant floor, by way of keeping time with the music. He slides slowly over the polished surface. This motion is always from the hips down; the upper body is rigid. In his hand he carries a fan, a sword, a spear, or perhaps a live bamboo branch. With this he gesticulates. The movements are slow and graceful; their significance is not at all intelligible to us, but is rigidly fixed by ancient custom. The fan is perhaps the most expressive of any of these significant objects: it may show the flight of a bird, the grace of poetry, the passing from life into death. There is, however, very little action to relieve the monotony of the long-drawn-out plays, unless a devil appears. Not only his red wig and the jolting of his grinning gold mask, but his leaping and whirling and stamping break the slow sombreness of the drama.

CHILDREN'S PARTS

Children take part in the plays, wearing no masks, and they excite our wonder by their stolidity of countenance and their ability to remain motionless in a difficult posture for perhaps an hour. There are no child labour regulations affecting child actors in this land!

In between the serious plays short comedies, *kyōgen* (mad words) are given to relieve the tension. Masks are not worn, there is more action, the plots are slight, and always satirical, and the voices are less strained; there is much gentle and appreciative laughter from the audience.

The *kyōgen* (and the name is applied either to the play or to one of the actors therein) also appears in the main drama when it is necessary for the chief actor to change his costume and become another character. The orchestra and chorus relax, and the *kyōgen* gives a long talk to the *waki*, who sits motionless on the stage. This talk by the *kyōgen* is explanatory of the trend of the events of the play. When the *kyōgen* leaves, the *waki* must again introduce the chief actor, by singing before the latter's re-entrance.

Captain Brinkley, an authority on Japan, says: "The Nō was a dance of the most stately character, adapted to the incidents of dramas 'which embrace within their scope a world of legendary lore, of quaint fancies and of religious sentiment.' Their motives were chiefly confined to such themes as the law of retribution to which all human beings are subjected, the transitoriness of life, and the advisability of shaking from one's feet the dust of this sinful world."

Two passages from a libretto of some Nō dramas, translated by Dr. Eby and Professor Chamberlain, may indicate the character of the songs of the chorus. The translation is a very free one. The first passage is from Hachinoki (Dwarf Trees) and the second from Hagoromo (The Robe of Feathers). The vivid yet delicate imagery is characteristic.

"His life he would sacrifice for others, and he thinks not ill of cutting his petted plants. Is it pleasant to see him sweep off the snow? The wind on plum tree, despite the winds and drifting snow, begins before its fellows to bud from winter wood,—first of all to blossom, now first of all to fall. Aye, 'tis painful to human heart to fell even the mountain plum tree or country hedge, and now this is, contrary to its aim, condemned to vulgar firewood. And now see the cherry tree! If in each recurring spring the flowers seem late to blossom, how leaps the heart at first burst of bud. Thus 'tis cared for; but now, alas! in stress of poverty, the house cherry is made to make the fire more cheery. As to the pine tree, with well-trimmed branches and needles green and plenty,—'tis placed upon a stand. The storm-blown pine is reduced to smoking firewood. The hospitable host as guardian of his guest cuts these trees down and seeks thy good. Draw near and take thy comfort."

"Dance on, sweet maiden, through the happy hours!
Dance on, sweet maiden, while the magic flowers
Crowning thy tresses flutter in the wind
Rais'd by thy waving pinions intertwin'd!
Dance on! for ne'er to mortal dance 'tis giv'n
To vie with that sweet dance thou bring'st from heav'n:
And when, cloud-soaring, thou shalt all too soon
Homeward return to the full-shining moon,
Then hear our prayers and from thy bounteous hand
Pour sev'nfold treasures on our happy land;
Bless ev'ry coast, refresh each panting field,
That earth may still her proper increase yield!
But oh! the hour, the hour of parting rings!
Caught by the breeze, the fairy's magic wings
Heav'nward do bear her from the pine-clad shore,
Past Ukishima's widely-stretching moon,
Past Ashidaka's heights, and where are spread
Th' eternal snows of Fujiyama's head,—
Higher and higher to the azure skies,
Till wand'ring vapours hide her from our eyes!"

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FASHIONABLE OLDEN TIMES

(*Continued from page 73*)

"Everyone wished," reports a chronicler of the period, "to have on the instant the same costume as the Queen, to wear the feathers and garlands from which her beauty, then in its zenith, borrowed an infinite charm. The expenses of young ladies became enormous; mothers and husbands expostulated; careless debts were contracted; there were dreadful family scenes, family relations became heated or chilled, and the belief became widespread that the Queen was leading all the ladies of France to ruin."

The reputation of Mlle. Bertin, however, spread over Europe. Her storerooms were inexhaustible, and the most brilliant assemblage met there. She counted among her patrons not only the whole nobility of France but also the most illustrious diplomatic names; the Princess Baratinsky, the Duchess of Devonshire, Marie de Wurtemberg, and quantities of others. Happy Mlle. Bertin! One night, wishing to honor her *marchand de toilettes* in some special way, Marie Antoinette ordered the Marshal de Duras to seat her at the play, and the grand gentleman acquitted himself of the commission in a way well calculated to excite the jealousy of the other women.

AND THEN THE REVOLUTION

"Why, the apparition of that woman at the château was an event!" cried Madame de Fars, with indignation. "The best seat at the play was reserved for that little working-girl, whom the Duke de Duras conducted by the hand as if he were her *chevalier d'honneur.*"

But alas, the revolution made an end of the brilliant career of Rose Bertin. During the first days of insurrection, she tried bravely to launch *"bonnets à la Bastille,"* ornamented with tricolor cockades, or *"bonnets à la citoyenne,"* of white gauze and of a quaint simplicity. But the sceptre of the modes fell at last from the hands that had held it so long, as, trembling, she saw her most faithful clients disappear one by one. Hunted and pillaged, the French nobles were forced to leave the kingdom, for the most part forgetting, unhappily for Rose Bertin, to pay their debts. However, the former protegée of Marie Antoinette lived until 1813, but she was fated to witness the triumph of others no less successful than herself.

The Queen of France was succeeded by the Empress of the French, and Josephine soon found an artist who was indispensable to her whims as a young sovereign. This artist was Leroy, the famous Leroy, a former partner of a poor woman, whom, in his prosperity, he promptly turned out of his house. Subtle, intelligent, Leroy well knew how to keep his hold on the Empress through her weaknesses and through a word of praise at the right moment; thus he became, as time went on, a master whose word was uncontested, though from time to time Napoleon attacked him savagely for his anglomania and his fondness for opening unlimited accounts. But with Leroy lived Auguste Garneray; and Garneray, disciple of David, was a skilled designer and a brilliant man, and he had the confidence of the court. Had he not persuaded the future field-marshal's wives and the newly made duchesses that the costumes he designed for them, copied from statues in the Louvre and from frescoes newly found in Pompeii, would make them resemble goddesses of the stately Roman period?

To these theories Leroy gave practical form, which he knew well how to do. This costumer, this tailor, possessed a philosophy which the world's best minds might have envied. He followed, step by step, the newly made duchesses in their evolution from the chrysalis, giving them at first brilliant, eccentric, and conspicuous habiliments, and then, feeling their gradual development and education, softening the tones of the fabrics, removing too striking contrasts, replacing wild extravagance with effects more studied, rich, and rare. The inimitable Fizelier oversaw the embroidering of the designs,—the rhododendron, carnation, ear of corn, or clove tree. Fizelier, Garneray, and Leroy were the three components of a trio, and this trio was always successful in its creation and equally successful in pleasing the Empress Josephine, so much so that through her court the fame of its art spread over the whole of Europe; women everywhere, grand duchesses of Russia, the Queen of Prussia, the Austrians, and the English, were overcome with admiration for its unusual talents.

THE SUPREMACY OF THE COUTURIER

Napoleon lost his empire; Leroy kept his. Nay, more: with the return of the Bourbons his reputation grew, he "shone," to use the malicious expression of his colleague, Garneray. At his establishment the crowd gathered; thither came not only the returned exiles, the dowagers and débutantes, but cohorts of strangers from the four corners of the world. His book, preserved among the manuscripts of the Bibliothêque Nationale, is a curious memorial of history. One glimpses in it Lady Wellington, wife of the Victor of Waterloo, noted for her avarice, Lady Sydney Smith, the Countess of Jersey, the Marchioness of Lansdowne, Lady Aylesbury, the English ambassador's wife, Lady Stuart de Rothesay. All these lovely foreigners drew inspiration from French sources and lent France ideas of their own. The result was that Leroy ceased dominating and began to follow; he even came to shorten skirts in the English fashion, to adopt strange hats, and to make longer waists. Between 1820 and 1830, all the imagination of the designer was focused on three things; to make the skirt a huge bell, the head a monument, and the body a spindle. By the end of the reign of Charles X, the long lady of 1815 had become the bell-shaped lady that Eugène Lami and Deveria loved to represent on their prints.

But from this day, the star of Leroy began to decline. It became the fashion to be dressed by Mme. Larcher, couturière of Queen Amélie, by Mme. Millery, a pupil of Button, by Mme. Delanone, or by Hocquet, who was known to sell coiffures as high as 100 francs—a fabulous price in those days. Then there was Palmyre, whose romantic toques, whose famous battlement toques made a great furor; and Mlle. Herbault, whose uncouth combinations, which seemed at the time the height of good taste, evoked a vague memory of the châtelaines of the Middle Ages, with their towering head-dresses.

THE INSPIRATION OF WORTH

The Second Empire followed, and it fell to Worth to take up the sceptre of the modes. It is interesting to recall how this Englishman came to Paris and, making his début there under Gazelin, the merchant of ready-to-wear clothing, promptly attracted attention by his ingenious elegance and his sure and clever touch. After attaining the greatest success at the exposition of 1855, he opened an establishment in the rue de la Paix in the very place he now occupies, and thenceforth his popularity grew without ceasing. The protection given him by the Empress Eugénie and her ladies is well known, but what is not so well known is that Worth entirely remade the art of fashions, creating each season an abundance of models, the like of which was unknown before his time, opening veritable reception rooms for his patrons, and instituting the employment of the living manikin that the real effect of the toilettes might be better judged.

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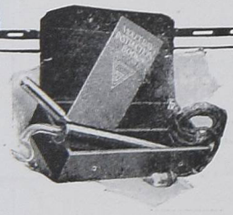

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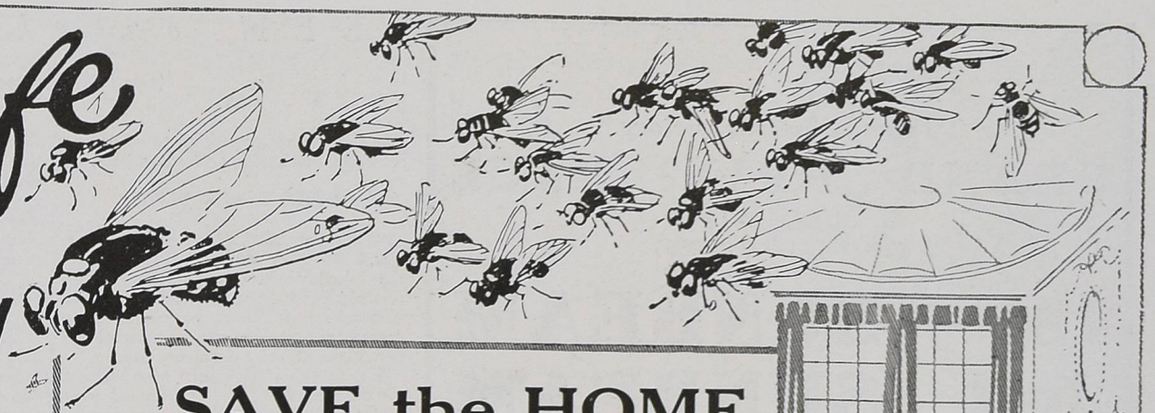

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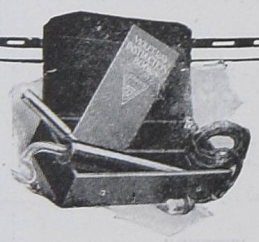

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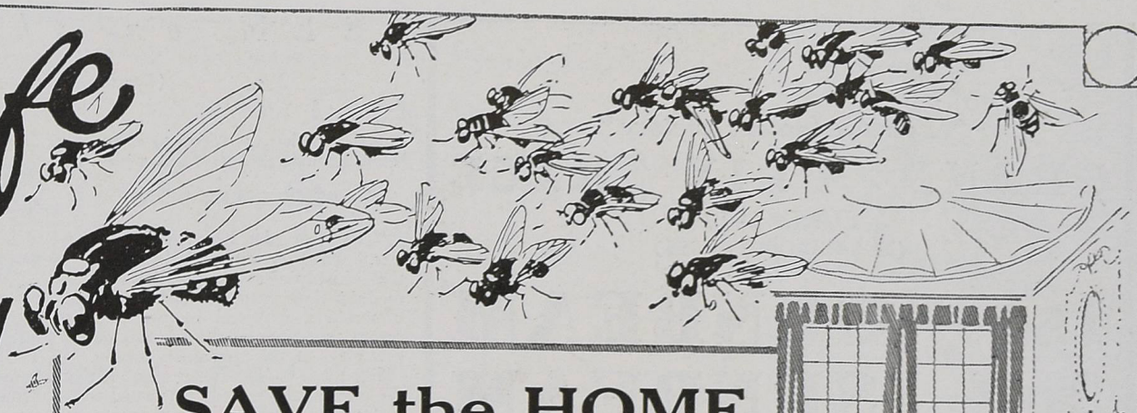

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SEEN *on the* STAGE

(*Continued from page 94*)

sure that he has something to dramatize before he undertakes to make a play.

"THE INNER MAN"

"The Inner Man," by Abraham Schomer, begins very well indeed; and, if only the initial project were sustained successfully throughout the four acts of the composition, it would be necessary to regard this piece as the best of all the new plays of the preliminary season.

The thesis of "The Inner Man" is that the most hardened and accustomed criminal may be reformed by changing his habitual environment. This thesis is discussed—both pro and con—in a rather clever prologue, which depicts a public meeting of "The Society for the Reformation of Criminals." In this prologue, the audience is made to participate in the play, according to the traditional method that was employed by the late Charles Coghlan in his performance of "The Royal Box" and that has been employed more recently by Mr. Bernard Shaw in the prologue and the epilogue of "Fanny's First Play."

In the play itself, a hardened criminal called "Devil Dick" is selected by a millionaire philanthropist to manage the dispensation of his charities; and this criminal "makes good" and becomes a worthy citizen because of the trust that has been imposed upon him.

This play is falteringly constructed; but the lines are admirably written. The dialogue is colloquial and natural; and the critical auditor carries away an impression that Mr. Schomer might have made a memorable play if only he had had the courage to think his project through to a logical conclusion.

"The Inner Man" is admirably acted. It is therefore all the more regrettable that the fact must be recorded that, after a most promising beginning, the piece has been allowed to fade away into a sort of imitation of a popular moving-picture play. The last act disappoints the expectation of the audience, and substitutes, instead, a woefully lame and impotent conclusion to the drama.

"DAYBREAK"

"Daybreak,"—like "The Inner Man"—begins unusually well; but, before the evening is over, it sags into the ordinary rut of conventional theatricism. If only it were as easy to develop a dramatic idea as it is to conceive it and expound it, it would no longer be possible to quote the well-known cynicism that "hell is paved with good first acts."

"Daybreak" was written by Jane Cowl and Jane Murfin, the authors of "Lilac Time"; and, while it is still questionable whether these authors know anything that is important about life, it is no longer questionable that they know many things that are practicable in the theatre. The present piece is workmanlike and actable; and, though it is not by any means so good as it might conceivably have been by virtue of its richness of material, it can by no means be regarded as an ineffective product.

"Daybreak" begins with an arresting prologue that is set in the upper hallway of a New York residence at the mysterious hour of five in the morning. This prologue is acted entirely in pantomime. The owner of the house—a man named Arthur Frome—has been aroused from his sleep, and finds himself wandering about the hallway just in time to hide behind a curtain and observe the secret slinking of his wife into the house at this incriminating hour. A preassumption is thus suggested that the wife, in the play, is secretly unfaithful to her husband.

In the next scene, we discover that the husband is habituated to indulge in orgies of bestial cruelty under the influence of liquor. In consequence, we begin to sympathize with the apparent infidelity of the wife.

The husband hires a detective to dog the movements, and this detective reports that her secret sallies are associated with a motive to visit an infant child. At the climax of Act II, the wife admits that this child is her own, and the audience is invited to speculate concerning the identity of the father. The play has been carefully constructed in such a way that suspicion might logically be directed toward any one of two or three of the male members of the cast of characters.

But the audience—through reading the first-night notices in the newspapers, or because of previous experience of the expedient of theatrical surprise—anticipates the exposition of the solution of the mystery,—that Arthur Frome himself is the father of the child. The wife had managed to hide the fact from her own husband, because the child had been born during a visit to Hawaii. This adventitious circumstance is rather difficult to swallow, but the authors plead for an acceptance of it with considerable eloquence.

In consequence of these complications, the innocent wife is about to be sued for divorce, on statutory grounds. The situation would appear to be irresoluble; but the authors have experienced no difficulty. They assume that the husband has committed adultery with one of his employees; and the outraged husband turns up in the last act and shoots the malefactor dead. By this providential pistol shot, the wife is set free to marry the friendly doctor who has been attending to the ailments of her unacknowledged child. This sensational story—considered as a whole—is unbelievable; but it offers more material than is needed for an ordinarily successful play.

AS SEEN *by* HIM

(*Continued from page 60*)

consequently a success. And now, with a decided shortage of dancing men, what may not happen?

This year, however, trying to follow the military service adopted in England, we have gone that nation several better. The undress English uniform is smart; our khaki is quiet and serviceable. At Newport last summer I rather distrusted some of the chaps who went to dances thus attired: there was a suspicion of the swaggerer. Uniforms lend a decided note of distinction to any entertainment, but we always rush into extremes. At a recent town wedding I saw the bridegroom in a semi-merchant-marine sou'wester; this was, to be sure, a summer wedding; but even at that, such informality is disconcerting.

There is no discipline for teaching correct manners to men which approaches the military or naval discipline; and yet I was sorry to see a disposition on the part of some underbred callow "rookies," fresh from Plattsburg, to swash a bit. Those who have been in a certain capital somewhere in Germany will recall the obnoxious pose of the petty officer and the military man there. Let us avoid any semblance of that form of militarism. I hope that the war has not dulled our manners nor made us callous and blunt.

Hold up the Mirror to the Mouth.

THE PAIN WE ENDURE. THE PENALTY WE PAY.

By A. AHUMADA

"FOR there was never yet philosopher that could endure the toothache patiently."

* * * *

Every reader is, of course, familiar with the above quotation; but suppose we could all "endure the toothache patiently," the neglect would be still more prevalent, and what a catastrophe to humanity, what a motley lot we would be, what a dyspeptic, disgruntled, disagreeable assortment of human beings!

* * * *

And would it be surprising? If the system is nourished by what we eat, if, by the process of mastication, we prepare our food for the stomach by grinding it into a pulp before swallowing, so that it may be digested and by the mechanical process of nature made to nourish the system, is it not evident that the entire body depends on proper mastication?

* * * *

This being granted, if our teeth are decayed and painful, perhaps entirely gone, with what are we to masticate our food?

* * * *

The Great Majority

It is true that the science of dentistry has enabled one to replace artificially every tooth in one's head, and it is marvellous how many of us have permitted ourselves by dire necessity to be forced into this artificiality of teeth, simply because of neglect. It is tantamount to paying cent. per cent. interest per annum on a borrowed sum of money for a lifetime while able to repay the principal, but instead prefer to squander it wilfully on this, that, or the other.

* * * *

It was Mr. Goldberg, of 27 New Cavendish Street, Harley Street, W.—one of the greatest exponents of bridge work, and one of the first to introduce this method to the entire satisfaction of his many patients—who prompted me, by his interesting observations on the care of the teeth, to argue thus with thousands of readers in need of such wonderfully skilled dental work as he practises. A master of his profession to the last word, I regretted the termination of my very short sitting, during which he revealed some of the wonders of dental science, and I wondered at the dilatoriness of the very great majority when it comes to the question of their teeth.

* * * *

The Penalty must be Paid

I thought then, and I think now, how and why it is that we are all so prone to suffer the penalty of lost teeth, merely from neglect, when a few minutes, or even hours, of attention by such a skilful master of his profession, or any dental specialist whose services we may prefer, could have saved them.

* * * *

False teeth are all right if we must have them, but why neglect the teeth until it becomes imperative to have them extracted and substituted by false ones, until so many are gone that a plate is absolutely necessary?

* * * *

If, on the first appearance of a small cavity, the teeth are treated and filled, a great deal of pain, time, and money would be saved us to say nothing of health, which is rapidly undermined by the existence of decayed teeth in the mouth.

* * * *

Pain in connection with dentistry is a thing of the past, and there is no one who can prove this to the most sensitive, the most nervous individual better than Mr. Goldberg, of 27 New Cavendish Street, London. His personality alone is the greatest possible assurance of this. It assures one that he is a master of his profession, while his work is the best example of the progress in the science of dentistry, whether it be a painless extraction, filling a crown, a bridge, or—the inevitable and last resort of those who neglect their teeth—a plate.

* * * *

We should all bear in mind that while we deny ourselves the comfort of sound and well-kept teeth we are also denying ourselves of perfect health, robbing ourselves of the nourishment of the food we eat, and martyring our stomachs, blood, and nerves. "Hold up the mirror to your mouth."

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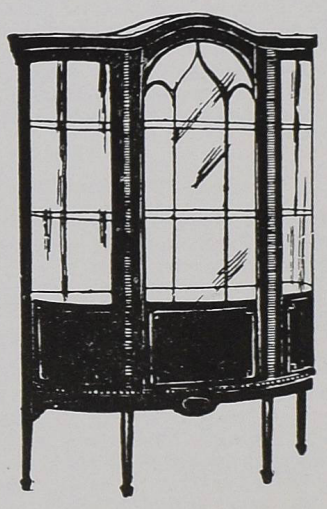

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PARIS FORECASTS *the* WINTER MODE

(*Continued from page 42*)

gray. In this embroidery, woollen threads are drawn through the tissue very close together and clipped off short; the result is a velvety mossy appearance which is very new and pleasing. Some of these threads, by way of variety, instead of being cut, are knotted. Not only is this embroidery sometimes done in wool—the woollen *mousse* is very decorative—but often in silk. One of Marthe Gauthier's newest bags, of tête de nègre velvet with a clasp of shell, is ornamented with mossy embroidery in orange silk. Any tissue lends itself well to some form of this embroidery, which is exceedingly rich-looking after the skeleton variety to which we have been accustomed for several months.

COQUETRY IN FUR

One of the Maupas coats is made of corded velvet—a pretty shade called chaudron — which is somewhat darker than the shade called brique. This coat is bordered all about with otter, and otter also forms the larger part of the hood. M. Maupas has cleverly managed to eliminate all clumsiness from this hood, leaving only a bit of coquetry in the way of fur and velvet. When thrown back, the hood forms a sort of Capuchin collar of pleasing shape.

Then there is a Maupas cape-manteau of beige djersagneau, a new fabric. There are also a simple little one-piece frock of black panne velvet and satin with a collar and fold of gray duvetyn on the skirt-edge and a fair blue cloak of velours de laine lined with white ratine and brightened with rows of white buttons. The cloak appears at the upper left on page 53 of the September 1 issue of Vogue. M. Maupas devotes as much attention to the inside of his cloaks as to the outside, and his linings are very decorative.

THE FOLD ON THE SKIRT-EDGE

Apropos of the fold on the skirt-edge, this is one of the many little features of the autumn frocks. In the case of a Maupas frock (which is sketched in the middle of page 53, September 1), the fold, which is about an inch and a half in depth, is of light gray duvetyn on a black velvet skirt. Callot places such a fold of emerald green crêpe de Chine on the lower edge of a black crêpe skirt (sketched on page 36, at the left), and in one instance, this fold is of yellow duvetyn on the edge of a blue serge skirt. The fold, by the way, has the appearance of being the edge of a second skirt, worn underneath the first.

M. Maupas's gaiter-skirt, sketched already in these columns, has proved a great success. For sports and for automobiling (now that so many women drive their own cars) it is exceedingly practical and pretty.

Plain, for the most part, and sober in colour, are the tissues of the season. All the great houses of Paris are making frocks and cloaks of the new woollen stuffs,—duvetyn, djersadrap, djersagneau, bure, diabure, and cashmere d'Inde. Bure is like burella, as we have explained before. A sample of diabure appears at the bottom, next to the right, on page 42. Cashmere d'Inde is a curious, coarse, yet soft cashmere with a hairy surface. Callot, Chéruit, Dœuillet,—all the grandes maisons, in fact, are using this cashmere; it is particularly pretty in beige and other light brown shades.

Djersadrap and djersagneau have already been described in these columns. Though they are like velours de laine in appearance, a glance at the reverse side of the cloth reveals the fact that these two tissues are, in truth, jersey. The more delicate of the two, djersadrap, is reserved for frocks, while manteaux and warm wraps are made of the heavier djersagneau. M. Rodier did a masterful bit of tissue-making when he designed these two fabrics, for they possess a pleasing texture, a surface beautifully soft to the touch and, in spite of this velvet surface, the elasticity which we have come to demand of all tissues.

A sample of djersagolf is sketched at the bottom of page 42, at the left. Djersagolf is a thick and somewhat harsh brocade jersey which may be had in all colours and which is used for gilets, collars, and other trimmings. Mufflers made of the material of the frock or coat are lined with djersagolf. Golf jackets of the "sweater" variety are also made of this brocade, for it is essentially a sports tissue.

THE STUFF OF SPORTS SUITS

Checks and plaids in bure and all the somewhat harsh tissues are employed for sports suits and trimmings of all sorts. There is a sketch of plaid burella at the bottom of page 42 at the right. These plaids are repeated in the softer djersadrap and the thicker djersagneau, and the softness of these tissues subdues even the most violent colours. Vast checks—blocks of colours an inch square—are oddly pleasing in these velvety stuffs.

Ursine, a shaggy plush much resembling fur, is another of the autumn fabrics. In the darker colours, it closely resembles fur. Ederella is a sort of ironed plush which is perhaps less pretty than ursine, but which is also used to trim plain stuffs. Striped panecla is another trimming fabric, which appears also in plaids. This tissue, which is made of vegetable silk, closely resembles panne velvet. Heavy waistcoats are fashioned of the somewhat tightly woven stuff called droguet, which in spite of its canvas-like weave, possesses a velvety surface and comes in odd stripes. This is one of the smartest fabrics. It is sketched on page 42, next to the left.

Last, but not least, there is a sort of tapestry, galoon, of which one pattern is called aubusson. This appears in the middle of page 42. It may be had in several widths and colours, and we hear that many of the new models will show traces of this trimming. A similar galoon is embroidered with metal thread.

A. S.

When Baby is Teething

TEETHING is a worry to many mothers. The first group should appear between the sixth and eighth month. Delay is often a sign of backwardness in general nutrition and development. Attention to principles of feeding and health is imperative. Give Baby something hard to bite. The 'Allenburys' Rusks were introduced for this purpose; when eaten dry they mechanically aid the cutting of teeth.

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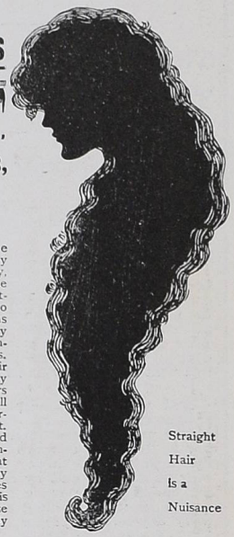

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GOUT.
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ACIDITY.

Rheumatism *v.* Gout.

There are two fundamental truths which act as guides in rheumatism. The first is that rheumatism is a disease caused through excess of uric acid in the same way as gout; the second is that rheumatism is a *blood-impoverishing disease, and a disease that is met with in anæmic subjects.* The term *asthenic gout*, which has been used to describe rheumatism, means that rheumatism is the gout of anæmic subjects, whereas ordinary gout is, on the contrary, the disease that affects people who eat and drink well.

Consequently the food-régime of a rheumatic subject must not be absolutely identical with that of a gouty subject. Both diseases are due to arthritism and malnutrition, and the introduction of uric acid with the food must be avoided in each case. It is necessary also in each case to dissolve and eliminate by means of URODONAL the excess of uric acid in the system. In rheumatism, a substantial diet is necessary to combat the accompanying anæmia, whereas in the case of gout a very light diet is required, the temperament of a gouty subject generally being inclined to plethora.

Extract from the "Treatise on Diet," by Prof. Paul Suard, *late Physician to the French Hospital.*

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A West-end Palace of Delight for Ladies

By CADO ACEY.

ECONOMIZE, economize, and again economize. On every hand the appeal is made. Food, dress, travelling—in fact, we are urged in the National interest to minimize our expenditure in every direction.

Women have themselves been splendid in these troublous times, and have unhesitatingly set to retrench their outlay on personal adornment, and in this connexion I have indeed good news to tell.

I have discovered how to economize *luxuriantly*. How to halve my expenditure on frocks, coats, etc., and yet dress as a sybarite. I do not wish to keep my discovery—for discovery it is—to myself, but wish to share it with other women economists.

Passing along Coventry Street, "the hub of the West-end," I was arrested by the wonderful display of exquisite models in the windows of the new Maxson's Magasin. Their beauty of outline, their delicacy of colouring, their perfection of cut and style, and the delightful *tout ensemble* of everything displayed, riveted my attention. Very slowly I progressed past the windows—critically I examined the creations offered for the adornment of my sex. I noted the marked prices, and I marvelled.

I was curious to know just "how it could be done," so I entered and asked to see the principal. Introducing myself, I asked if it were really a fact that the models shown were to be actually sold at the marked prices, or were they offering to make "something like them" for the price? "Oh dear no," said the proprietor, "anything you fancy from the window shall be taken out immediately and sent home to you, or you may take it with you if you prefer. In fact, the larger part of our sales are taken direct from the window, because people cannot credit that such goods can be sold for the prices marked. We keep a staff of expert window dressers expressly to rearrange the display as disturbed, and substitute another of our gowns for the one removed."

"But how do you manage to do it?" said I. "There is no mystery," said Mr. Maxson. "When I first opened the Magasins Maxson I set myself a high ideal. I determined to unite the Rue de la Paix with a city warehouse. To provide the style, cut, and *chic* of the Parisian temples of fashion with the price of a London wholesale warehouse I built and equipped my own up-to-date workshops, secured the best possible creative artists and designers, the most skilful cutters, and the most capable staff of workpeople. Where the usual West-end modiste sold a gown I set myself to sell twenty. I determined to secure such a volume of patronage that I could conduct everything on the wholesale scale, and in all cases to be the actual manufacturer, giving the benefit to the public."

A particular frock had caught my attention and I asked to see it. In a moment it was taken from its stand in the window. I felt its exquisite texture, I examined its perfect finish, I looked for just those little details which appeal to the discriminating, I marvelled at its faultless cut, and then I again looked at the plain priced ticket thinking I *must* have been mistaken. But no; the price, incredibly low as it seemed to me, was quite correct, and I secured that bargain.

A constant stream of people, intent on similar errands, passed me continually. Gowns, coats, wraps were critically examined and bought with a freedom I never before had witnessed. The volume of business must be enormous, and the quantities in which the firm can make purchases of materials go a long way to realize Mr. Maxson's ideal—value of a wholesale warehouse; style hitherto obtainable only in the Place Vendôme or the Rue de la Paix. I understood.

I could not help remark on the dainty freshness of every article, and Mr. Maxson explained: "You see, nothing has time to get stale or soiled. My models sell as fast as my factory can turn them out, and new stock arrives daily, sometimes three or four times daily. You see the stream of purchasers; but, if you would like to see what business *can* be like, come here any day while the sale lasts.

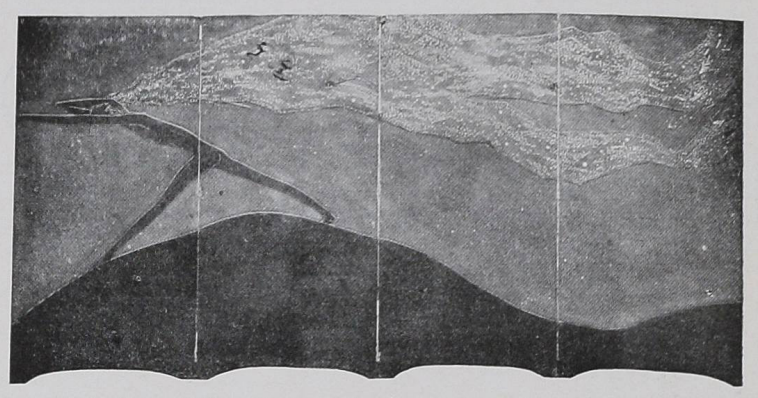
"Twice yearly I have these sales, and every article of every kind has to go. Model gowns at £6 6s. are sold as low as 30/-, and a frock at 4½ guineas would be marked as low as 20/-. I need not tell you that everything is cleared and I start with a clean slate. The last sale was so enormously successful that police had to marshal the eager throngs, and the establishment had to be periodically closed."

I felt indeed that Maxson's were assisting the nation to economize, and that "Truth," when it declared that "Maxson's garments represent a full 50 per cent. saving, Mr. Maxson may claim not only to be assisting women to economize, but to make economy a pleasure instead of a sacrifice."

"Truth" had spoken, and verily "Truth" had spoken truth.

I for one, shall not miss that sale, nor should you.

SALE NOW PROCEEDING.



A far-flung Milky Way of silver, a flying nude, and dark blue mountains against a pale blue sky, are all on a lacquered screen

A STRANGE MEDIUM *of* EXPRESSION

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pieces of furniture, such as chests and lamp-shades, some of them very beautiful, it is true, that have been termed "lacquered" when they were really merely painted and then shellacked or varnished and rubbed down with oils and pulverized pumice-stone to give them the smooth deep polish of real lacquer.

Quite distinct from all other forms of lacquer is the lacquer work of Japan, that which uses an elaborate process of lacquering an object with lac applied over a layer of rice paper or thin hempen cloth. This is the way in which Miss Gray achieves her remarkable effects.

It has been said that Japanese pictures, like Japanese poetry, cannot supply thought, but only awaken it. In this respect also, Miss Gray's work suggests a strong Asiatic influence. There is nothing obvious, banal, about it. Her weird figures and mysterious landscapes and skyscapes are delicately suggestive of many interpretations. The cloying of the imagination is a crime of which so-called art is all too often guilty. This artist in lacquer does not even satisfy the fancy. She does better—she stimulates it to ambitious and agreeable flights.

A design for a door has a swift rush of figures against a brown background

On a table-top white fish dart across a sand-gray and black lacquer pool

H. C. Ellis

The red lacquer background of a screen relieves dark blue figures outlined in silver